MARVEL COMICS
MAY
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M•A•R•V•E•L
VISION™
THE MARVEL FAN MAGAZINE
FANTASTIC FOUR ARTIST BRETT BOOTH!
AMALGAM! SCOTT HANNA! AND MORE!
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COMING MARCH 15, 1997.

SHOOT OUT '97

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stan lee presents...

Marvel Vision 17 may 1997

Timothy Tuohy
Is really cold

Jason Marzloff
Goes to school in Georgia so he's even colder

Chris Carroll,
James DeSimone
Brent Ferguson,
Michel Lé
Jeanne Geier
&Mel Sanchez
Are too cool to be cold

Mark Bernardo,
Dean Davis
Barry Dutter,
Matt Idelson
Pat Jankiewicz,
Jim Krueger
Andy Mangels,
Benny Powell
Peter Sanderson,
Bob Sodaro
& Polly Watson
Flew south for the winter

Bill Rosemann
Lives in an igloo

Nancyann Volpe
Thinks these credits are stupid

Susan Raso
Wishes Tim was on time

Suzanne Paquin
Throws snow balls at Tim

Louis Maurais
Just wants to go skiing

John Stack
Snowmobile driver

Vito Incoryaia
Likes wearing winter hats

Bob Harras
Likes wearing winter ties

Jim (Ski) Sokolowski
Has insulating fur on his face

Shirrel Rhoades
Thinks black is a warming color

Scott Sasa
Wants to go on vacation

David J. Schreff
Gave up dribbling for drawing

What's up at Marvel? pt.2

As many of you have no doubt read, Marvel filed for Bankruptcy protection on December 27th, 1996.

What this space is for, is to let you know what this means to the Marvel Comics offices. You know, the place that brings you the books that you read.

It's business as usual.

Through this troubled period the fact is that what we do make comics that our fans read, enjoy and come for back month after month hasn't changed. In fact if anything, it has made we Marvel editors even more driven to put out books that you'll read and tell your friends about.

Were some lower selling titles canceled? Yes. But that's not stopping us from bringing other books to you that will spark your interest.

Despite what others might tell you, we are still the House of Ideas and will continue to be that long after the lawyers have gone home.

With that said, let me tell you what we've got inside this issue.

Brett Booth made a name for himself over at Jim Lee's Wildstorm Studios with his work on BACKLASH. Now he makes an even bigger splash with the FANTASTIC FOUR.

I met Scott Hanna at the 1994 Marvel Christmas party and after drooling over his inking for years, it's a great pleasure to have him do an interview for VISION. Thanks, Scott.

More, more AMALGAM. This month creators let us know how much fun it is to work for the company you never knew was really there.

That's all I'm going to spill. You'll just have to read the rest of the issue for yourself.

I'm done.

Tim Tuohy

MARVEL VISION 17

COVER STORY

New FANTASTIC FOUR artist Brett Booth gives us the lowdown on what's in store for the World's Greatest Comic Magazine. 8

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Inker par excellence and all-around nice guy, Scott Hanna, goes one-on-one with VISION reporter Mark Bernardo. 20

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Are you afraid of the dark? Of things that go bump in the night? Well, back in the '70s Marvel put out some really scary comics. This month we begin a three-part look back at Marvel's Monster Comics. 26

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HANDY TEAR-OUT ORDER FORMS LOCATED AT END OF BOOK.

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INSIGHTS

As promised last issue, this month's letters page is made up solely of letters that were e-mailed to me. Enjoy.

Hello,

I have written to you before and you gave me the address for art submissions. With the new developments in the company, I was wondering if the address for submissions had changed.

Thank you for taking the time to answer my question.

Thank you,
J.P.Muirrell

Although those changes did result in the loss of the Submissions Editor position, the duties of said position were handed over to Art Director Darren Auck. Any submissions that you are intending to send to Marvel should be addressed to him.

Dear Insights,

Why doesn't Marvel VISION have an art contest for fans? Kind of like Wizard does. From seeing how y'all don't have a WHOLE lot of attention yet, maybe if fans could send in their artwork, it would attract some attention. I'm sure Marvel VISION could come up with some prizes. Either get their artwork signed by Stan Lee, or even get their artwork to make the cover! That would get me sending in some of my art! Or if you don't get an art contest, at least get some sort of contest. I think it would make your magazine a lot better. It's good now, but that would add even more to it.

Next, I have a question about Marvel Online. Why don't they have a letters page to write to online? What I mean is, I think we should be able to write to THE CUTTING EDGE (Wolverine) or GREAT X-PECTATIONS (Gen X) online. It would be a lot easier for fans to be able to push send and having their mail get there in a matter of seconds, rather than paying 32 cents and having it take it several days to get there. That would be a great addition to Marvel Online.

Finally, I would like to congratulate you on filling Marvel fans in on interviews, latest news on teams, character profiles, and more for a price lower than the average comic. Honestly, I don't know how you do it. If we get about 32 pages of X-Men for $1.95, how do we get about 60 or so pages for $1.50?! I don't care, I'm just glad we do.

Thanks,
Fark51

I've mentioned in previous letters pages a desire to feature fan art but the amount of art sent in has been low to none. I hope a contest isn't all that it takes for Marvel fans to show their stuff.

Marvel Online does have a letters page of a sort. It lets you write to the site's editor. Go to Marvel's site on AOL by typing the keyword: Marvel and going to the Danger Room. There you will see a letters to the editor section. Enter and type away.

VISION is a "break-even" type of book. It's a promotional tool that just happens to contain features that really caught on with the fans.

Dear Marvel VISION.

You have done a brilliant job of producing marvel vision and have come up with a winner.After all this talk about "heroes reborn" i would like to know if you have any plans to "rebirth" some of the characters you never see anymore.I mean, who could forget Quasar, Moonknight, Warmachine, Nightwatch etc the list is endless. With all these new titles coming out for '97, will we see anyfamiliar faces?

My favorite character is Juggernaut, you seem to be giving him loads of coverage i.e X-MEN UNLIMITED, WHAT IF , X-MEN etc, will there be a chance of him getting his own comic, pplleeeasse? He will always whupp the Hulk in a one on one.

Anyway thanks for reading.and The Punisher rules

Wayne Hardy
323 Baker Street
Alvaston
Derby
England
lw6lbwh@cr47c.staffs.ac.uk

No plans for a Juggernaut series but I have heard rumblings about a certain crescent dart-throwing hero. Hmmmmm.

Tim,

The quality of your magazine is gradually improving and becoming more oriented to fans of all ages, not just adolescents, which is good.Marvel comics in general are becoming more cohesive and the storytelling (except for the Heroes Reborn line) is the best it has been in years. Keep up the good work.

Just curious: Is there any chance of going back to the previous format in the Spider titles. It was so much better when the main storylines overlapped into all four of the titles and fans could look forward to the next installment in a weeks time. Now, if you're excited about a storyline in, say, Web of Spider-Man and there is an great cliffhanger ending, the wait seems indeterminable and I actually tend to be less excited than I was during the multiple storylines of the "Clone Saga." I wish Ralph Macchio and his crew would reexamine this policy and return to the old format or at least do a reader survey on the subject.

I'm real excited about the resolution of the "Hobgoblin Lives!" storyline and the reappearance of the original Hobgoblin. Hopefully he will soon make a full appearance in the Spider titles and become the nemesis he originally was! With the reappearance of Norman Osborn, I see a titanic confrontation (hopefully in the near future) between he and the Hobgoblin. They should be bitter enemies, and there are so many possibilities with this storyline that I'm almost as excited as I was during the clone saga! Don't leave us hanging too long — it's time for Hobgoblin vs. Green Goblin — Round One!

Thanks for your time...
Brian Hamilton
(Address witheld by request)

Thanks for writing, Brian. I really appreciate the compliment. VISION is getting a steady, positive response from readers and I'm excited that a lot of early detractors gave VISION a second look and now consider it better than other fan magazines out there. You know who I'm talking to and what ones I'm talking about.

I don't see the Spider books changing back to the old format for a while. I agree with Ralf in that sometimes you don't want to read the same storyline handled by different creative teams. I have a real problem reading one of the Superman titles because I'm not a big fan of the creative team. Therefore I never really enjoy the full story because of what I perceive to be the weak link.

Another reason for the current format is so each book can have a unique "feel" to it. For instance, PETER PARKER, SPIDER-MAN is a gritty street-wise book while AMAZING is the classic take on the character.

Dear VISION,

Whew! Glad to know that the whole Fat Albert fiasco I started in issue #12 has finally been resolved. Way to go, Bill Meechan, you definitely deserved your No-Prize for correctly identifying Weird Ronald as the character I had erroneously referred to as Mushmouth.

I hope the rumor about Karl Kesel leaving Daredevil isn't true. He's a top notch writer. There have been three great Daredevil eras. The Stan Lee era of the '60s, the Frank Miller era of the '80s, and the Karl Kesel era in the '90s.

I really enjoy Marvel VISION, especially Marvel Chronicles and Marvel's Silliest Moments. I've been with you since issue #1, and expect to be around for a lot of years to come.

Thanks,
Proton5@aol.com
(Jeff Clifford)
1172 Araquipa Ct.
Vacaville, CA 95687

Thanks for writing, Jeff. Yes, unfortunately it's true about Karl leaving Daredevil. He really rocked on DAREDEVIL, but by his own admission, stretched himself out too thin. So he chose to leave before the book suffered.

As for the big Fat Albert controversy,; I think we shook up a hornet's nest. Read on.

Hey Tim,

...anyway, that character in the Fat Albert cartoon from VISION #15 is 'Weird Harold', not Ronald, dig it?

Sincerely,
Voorhees13@juno.com
(David Tedeschi)
142 Butler Ave.
Staten Island, NY 10307

TIMM2E,

I am responding to the error in the NO-PRIZE WINNER for the picture of the Fat Albert character. That character's name is Dumb Donald, not Weird Ronald.

There's a character by the name of Weird Harold. Maybe that's who Bill Meechan is thinking of.

BX907

Dear TIMM2E,

Howdy, how's it going? I feel the need to contest your No-Prize Winner in issue #15 of Marvel VISION. You gave it to Bill Meechan of Dover, OH for identifying a Fat Albert character as Weird Ronald. Well, it's been a while since I've seen Fat Albert but I don't think that's right.

Predattorr@AOL.com
(Robb Howell)
Box 1091
Bozeman, MT 59771

Dear Insights,

In issue #15, you erroneously presented Bill Meechan with a rare, coveted No-Prize. As anyone who grew up watching '70s cartoons can tell you, the character in question is actually named Weird HAROLD. Realizing how hard to come by these No-Prizes are, I'd be willing to share it with Mr. Meechan.

Well, till Fat Albert battles the Blob, Make Mine Marvel!

Ray Smo
(Raymond Smotherman)
109 Archwood Pl.
Madison, TN 37115

Tim,

I'll keep this short. I stayed away from Marvel VISION when I first saw it but after reading my first issue (#14 I think) I was hooked. The difference between VISION and WIZARD is like the difference between USA Today and the Poughkeepsie Journal (free advertisement for the local paper!). The list of contributor credits is worth the cover price alone. They crack me up!! The magazine is well put together and I wish it a long run!

I do have a couple of questions/comments:

1) Is there any chance of doing a comic book size reprint of all the Time Slips when you guys reach 24 of them (and then every two years after)?

2) Have you ever or will you ever consider featuring fan art?

3) The name of the Cosby Kid is Weird Harold, not Weird Ronald (I am 98% sure of it and am on a quest to conclusively prove it beyond a shadow of a doubt); therefore am I entitled to a No-Prize (only when I find out 100% of course)?

Well, that's it for now, luck and health to everyone in the New Year!

Guy Du Quesnay

Dear TIMM2E,

No, no, no. It's Dumb Donald! Weird Ronald? I want a No-Prize, goldang it! (Don't mess with me when it comes to Fat Albert.)

As for the Carlos Pacheco interview in a recent issue, the two of you both showed excellent judgment in your comments on Helen Hunt.

efedde13@Calvin.EDU
(E.J. Feddes)

See what I mean. Mike Roderer snail-mailed his "Weird Harold" vote and even Marvel's perpetual "Hunk of the Month" Mark Bernardo got into the act telling me it was "Dumb Donald."

Well, here's the rules. I'm going to stand by my initial judgment and still declare Bill Meechan the sole owner of the Fat Albert No-Prize. I will, however, accept a call from Bill Cosby himself as final say. Anybody got his number?

Marvel VISION,

A few years ago Jim Lee had worked on a graphic novel with the Punisher and Nick Fury, a graphic novel titled "Rules of the Game." Did this project ever go to print? If so how many copies were made? No one seems to have it or ever seen it! How about releasing it or re-releasing it for us old-time Jim Lee Punisher fans?!

Mr. Piano
(E-Mail address withheld by request)

That project actually existed, if only sixteen pages of it. You never know, you might have suggested our next Greatest Comics Never Seen piece!

Dear Insights,

When I was a little kid, I got one of those treasury editions

that reprinted the Batman "Silent Night, Deadly Night" story. I also read that fateful issue of DAREDEVIL #164, a must read, indeed.

I enjoy the Marvel's Silliest Moments and Marvel Timeslip. I would read Marvel Timeslip if it were a regular series. What If? has become depressing, rather than intriguing. The last issues that I picked up were the recent Hulk one and the one with Juggernaut, this month. There should be room for hope in that title, rather than solely on hopelessness, which is becoming a regularity.

Marvel Time Slip could give writers and artists the opportunity to follow this intriguing premise of recreating characters without affecting continuity, writers and artists, whom we don't see often on Marvel books, or at all. The same, but different.Could be the series motto!

fanboy@vidgame.com (FANBOY)
(Steve Chung)
741 Masson Ave #3
San Bruno, CA 94066

Jim Krueger, the creator of the Time Slip feature, and I are actively pursuing a Time Slip comic. It'll probably be a one-shot project; that way we'll be able to gauge fan response before committing more resources to an ongoing project.

Greetings;

I just wanted to express my opinion of Marvel VISION #15. First I really enjoy your magazine and I pick it up every single month. I enjoy the listing of all the comics that will come out.

You did some articles on The Punisher. As you already know I am a huge Punisher fan and I'm glad to see some information on him. Starting with Marvel's Silliest Moments, I agree that turning the Punisher black was one of THE silliest things I ever read in a Punisher comic. It was a disappointing ending to a interesting story line. I like the fact that Barry Dutter points out that there was no well explained reason for the skin graft to start wearing off. This was THE silliest moment in the history of the Punisher comics or even Marvel Comics.

The second article on the Punisher was great. Origins Of The Species was a good way for people to learn about the character. It's a good read for new and non-Punisher fans. I really enjoyed learning that the Punisher was supposed to be a villain for Spider-Man. And also that the Punisher mini-series's first issue sold out so quickly. If other fans out there enjoyed this article as much as I did, may I suggest they pick up the PUNISHER ANNIVERSARY MAGAZINE which came out about two years ago. The special has what this article has and more.

I read letters about people expressing their opinion on the new Heroes Reborn titles, so I want to express mine. I never picked up an issue of CAPTAIN AMERICA before, but I decided to pick up the first issue of the new series just to see how it is. I really enjoyed it. I picked up all four issues and I like the idea that Bucky is just getting into the story as well as the new Falcon even though he did get shot at the end of issue four. The idea that S.H.I.E.L.D. is pretty much running the show makes things work better. The artwork is great, and the computer separations are excellent. I love the way the Red Skull looks. The idea of Bucky being a girl is not bad, it gives a new feel to the comic. Plus the conflict between Bucky and her brother can make for some interesting reading. And hey, you can't go wrong with fighting Nazis.

I read IRON MAN and I like the new Hulk. The art work in IRON MAN is great too. The story is o.k. It's readable but it just doesn't grab me. I think I will only be collecting CAPTAIN AMERICA from the Heroes Reborn titles.

Finally I read in COMIC SHOP WEEKLY that a new non-Code PUNISHER series is in the works. Is this really true? Or is this a rumor? I pray it's true. I would love to see another PUNISHER series. I miss the days when I would go to the comic book store and pick up all four of the PUNISHER titles. If there is another title in the works, please let me be the first to say THANK YOU.

Well, thank you for taking the time to read my long e-mail and please print it for others to see. Take care.

fcastle@earthlink.net
(Tom/Chris/Roberto)
Christopher

P.S. I really enjoy the World Wide Web site.

I'm a big Punisher fan myself, Christopher. I really enjoyed coming to work as a Marvel intern in 1991 and being told that I would be working in the Punisher editorial office.

About the Silliest Moments piece: it wasn't the skin graft that wore off but the melanin treatment. It's impossible to wear off a skin graft.

Glad that you liked the PUNISHER ANNIVERSARY MAGAZINE. I wrote the article in it titled "Wanted: Dead or Alive!" Acclaim editor Lynaire Thompson, who used to work at Marvel, gave me a big hand in putting that together.

Well, after all that good stuff, I'm sorry to say that the PUNISHER is being canceled with issue #18. However, I'm sure that we'll be seeing Frank again. You can't keep a good vigilante down!

Dear Tim,

Just a short e-mail. Keep up the good work, as this book is very informative. I especially enjoyed the Ka-Zar insights. It would be nice if you included more material such as pinups (perhaps reprint some of the old ones from past comics), and more inside info on the business of making comics.

I do have one question regarding Heroes Reborn. Marvel has recently said in their Bullpen Bulletin that all four titles were a resounding success. As an internet and comic info obsessed fan, I have heard only the contrary. It seems that Lee has got an A for effort, but Liefeld got a D-minus for his contributions. Where does Marvel get its facts?

Thanks for reading,

s323865@student.uq.edu.au
(Jamie Creer)

Marvel gets its facts from sales figures. Whether people like it or hate it, the Heroes Reborn books are still selling more copies than they were before Lee and Liefeld returned. It's that simple.

Tim,

VISION is a great magazine. I like it better than WIZARD because WIZARD cuts down Marvel. So does PREVIEWS. I also like all the information I get about Marvel in VISION. You guys are doing a great job.

I also like the Heroes Reborn titles. But I am ready for

the Heroes to become part of the Marvel Universe again.

While the Fantastic Four is gone, what is Franklin doing? I have not seen him in any other comics. Is he going to show up in one of the X-MEN titles or is he with his Grandfather? I know that Franklin's Fantastic Force flopped but I still like Franklin. I am glad that he is back to his child age instead of his teen age.

The Fantastic Four are my favorite heroes. At first I did not like the X-MEN but after the "Age of Apocalypse" I started reading the X-MEN titles.

When the Heroes Reborn came out I started to read CAPTAIN AMERICA, IRON MAN, and AVENGERS.

Make Mine Marvel!
eagle@shooter.marble.net
(James E. Heidlebaugh)
(David W. Heidlebaugh)

Franklin has been hanging out with those other mutant kids, Artie and Leech, at the White Queen's academy. He was left in the care of Banshee by his grandfather, Nathaniel.

Dear Insights,

First of all, let me say that your magazine is just great, second only to WIZARD, but for a simple reason: I am an overall comic reader and lover, so Wizard tells me the news about every comic books in the USA. But talking about Marvel, you guys surely are the best. Now, the reason of my writing to you: manga. I respect and admire manga artists or Japanese-style comic book, but I do not like seeing an X-title ruined by big eyes or stupid expressions, typical of manga. I mean, you guys are American and you created the X-Men and everything related to it; the X-Men are American, and you can't allow a manga influence in those titles. If any of your artists are starting to develop a Japanese drawing style, that's fine, create a Marvel Manga or something like that, but please, keep anything similar to Japanese comics away from your excellent stuff. I couldn't accept seeing a Wolverine with an enormous head and even bigger eyes anytime in the future.

I wish you all the best.
Wolverine@net4u.it (Logan)
(Paolo Zenone, Jr.)
Italy

Will the comparisons to WIZARD never end? Oh, well.

I myself am not a big fan of the manga style of art either. In fact, I kind of hate it...but when someone comes along who has talent in that style, I'd have to be stupid not to use it. Kevin Lau's Elektra Time Slip in issue #15 was simply amazing. Keep an eye open for his work. You'll like it too.

Dear Marvel VISION,

I've been contemplating writing a letter to you ever since my local comics dealer introduced me to your publication. Marvel VISION, in its present format, seems chaotic to me. The design of the magazine does not seem to me to be as aesthetic as I would like a magazine on comics to be. I much prefer the layout of COMIC BOOK MARKETPLACE. In any case, I'm not buying every issue of Marvel VISION. I'm only buying those issues that appeal to me. However, I'm writing to Marvel VISION because...

Sincerely yours;
dpatri@nypl.org
Daniel C. Patri

Sorry that I had to edit your letter so drastically, Daniel. I did want to include your "not that positive" opinion of VISION to illustrate that this is a non-biased letters page.

The rest of your letter was quite interesting concerning the problems of continuity and its importance. I didn't want to edit that part and present it in a way that you hadn't intended. E-mail me a more condensed version and we'll run it.

Dear VISION,

There seem to be two kinds of Marvel/DC crossover stories. In one, the Marvel and DC characters have always coexisted, such as the "Marvel and DC Presents" stories. The other follows the "Access" concept. Which kind is the upcoming Daredevil and Batman story? In the world where they have always coexisted, was there ever a Beyonder, Monitor, Infinity Wars, Doomsday, and Onslaught? If so what happened? Does Access exist in the coexisting universe?

tom_mccafferty@mindlink.bc.ca

The really cool Batman/DD crossover will actually be presented in a "kind of...sort of" Elseworlds scenario. It will be completely stand-alone and not rely on either of the concepts that you mentioned. Which was helpful because Scott McDaniel actually drew the wrong incarnation of the Batman costume.

There were many other intrepid e-mailers but this would have been a six-page letters page if I included all their letters. But here're their names and e-mail addresses; some even included regular mail addresses. The VISION leeter hounds multiply!

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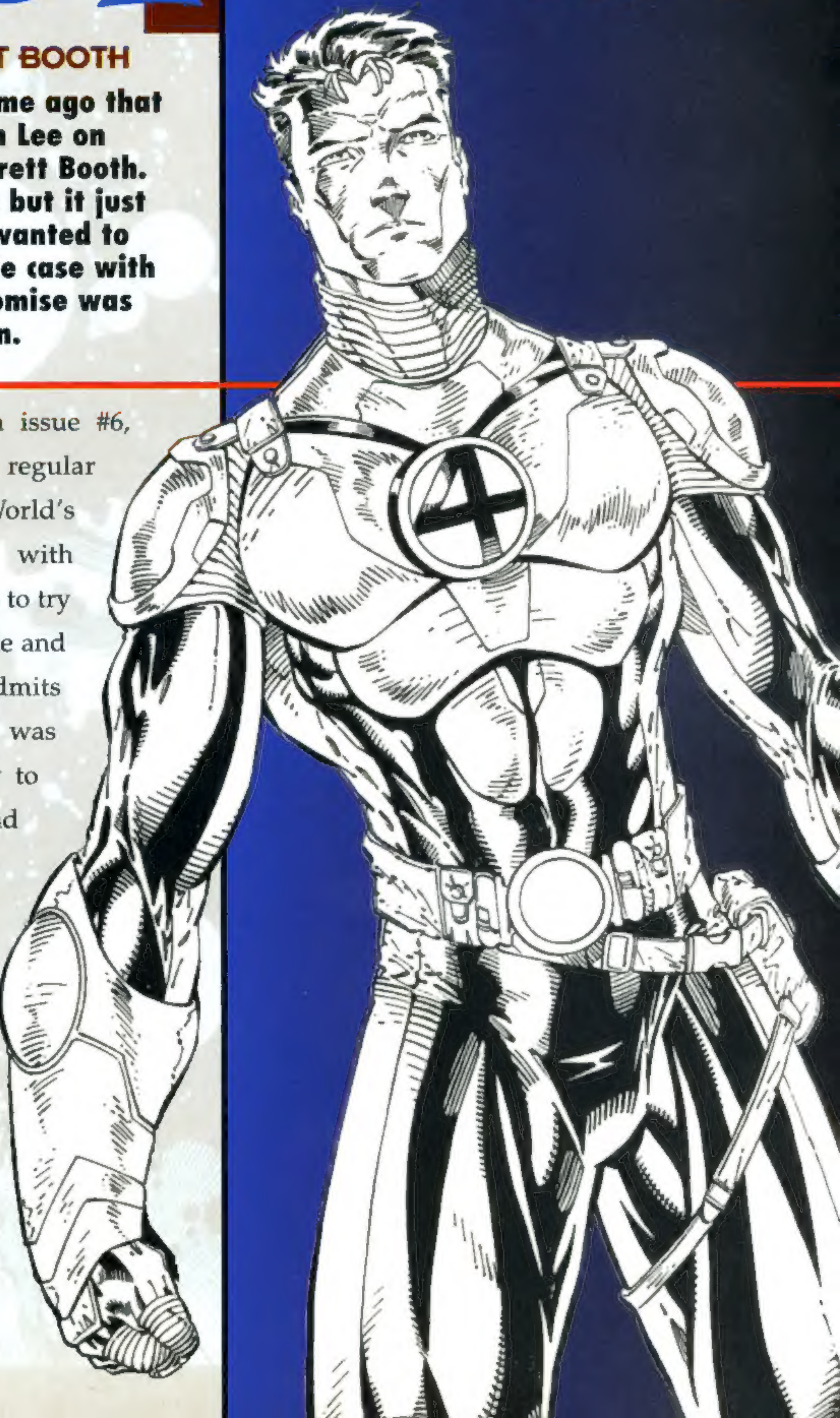
Or E-Mail to: TIMM2E@ aol.com
Addresses will be withheld at the writer's request.

Fantastic Four CAST

INTERVIEW WITH BRETT BOOTH

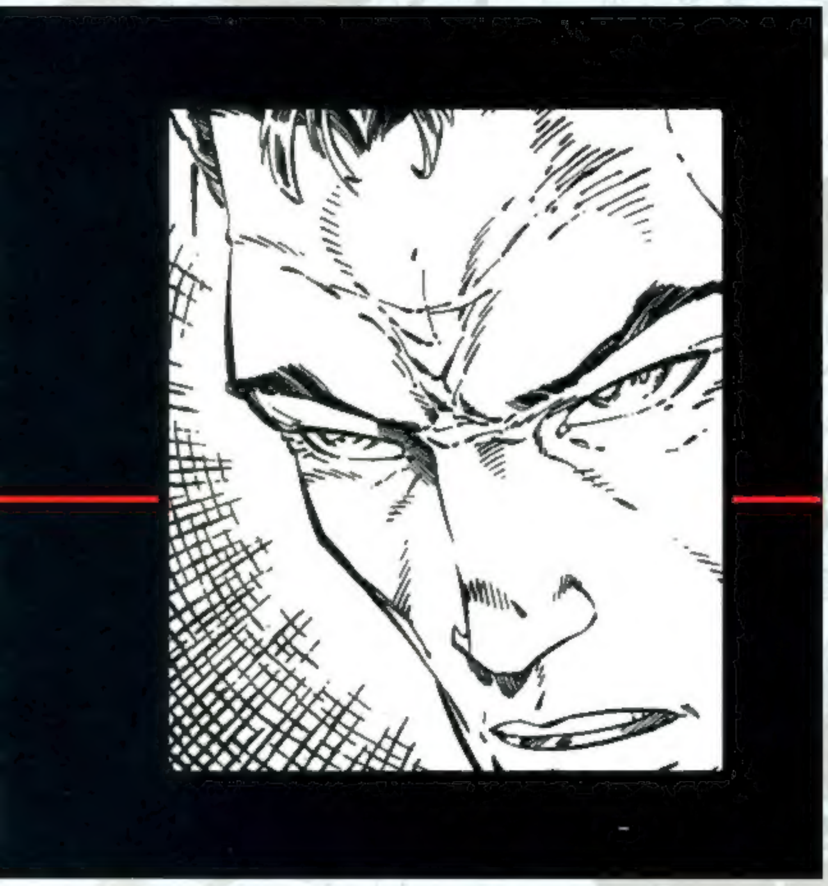
"I swore to myself a long time ago that I would never follow Jim Lee on anything," reports artist Brett Booth. "It's worked well for some but it just wasn't something I ever wanted to attempt." However, as is the case with others of its kind, this promise was made to be broken.



Having helped out on issue #6, Brett will officially begin regular penciling duties on the World's Greatest Comic Magazine with FANTASTIC FOUR #7. "I'll have to try and live up to what Jim has done and keep readers interested," admits Booth. "It'll be tough, but this was way too big of an opportunity to give up. I couldn't resist." And neither could we. Recently, Marvel VISION sent reporter Robert Piotrowski to the nearest pay phone with a roll of shiny new quarters so he could get Brett's thoughts on drawing the new Heroes Reborn FF, comic books, and raising show dogs.

ROBERT: Do you remember the exact moment the comics bug bit you?

BRETT: I remember being in study hall in ninth grade. I didn't have anything to do because I had a bunch of easy classes. It was, like, an hour-and-a-half study hall so I borrowed some comics from a friend. I had always enjoyed drawing and art so I figured I'd do some sketches to pass the time. He handed me a copy of CLASSIC X-MEN #1 with the cover by Art Adams with all of the X-Men on it. I really liked it and kept drawing comics from that point on. Five months later, I decided that was what I wanted to do for a living.



What type of formal training have you had?

I went to the International Fine Arts College and got my Associate's Degree. I was planning on going back and getting my Bachelor's but decided to take my shot instead and see how far I could get. I sent out samples while working at a comic store. I wanted to keep things real and figured if nothing happened in a year's time then I'd go back to school.

Many aspiring comic book talents follow a similar path without any luck. How did you get yourself noticed?

There was an advertisement [for artists, letterers and colorists] in WILDC.A.T.S #2 so I sent my stuff in. A few weeks later I came home and my sister told me that Stan Lee had called. I thought that was odd since I hadn't sent my Marvel samples out yet. After a few tense moments I managed to piece together that it had been Jim Lee, not Stan, who left the message. That resulted in my doing a pinup for Jim in 1992 and it took off from there.

What else have you worked on?

I've done WILDC.A.T.S #0, two issues of Storm Watch, the Kindred mini-series, and Backlash which I've also been contributing to as a writer with Sean Ruffner.

How did you snag the FF gig?

A lot of hard work. Because the FANTASTIC FOUR is a monthly book, Jim needed the most [consistent] monthly people he could find to work on it.

That's interesting because most artists single out monthly deadlines as one of their main trouble spots. What's your secret?

I always draw the big shots first. Those are what some artists call 'the money shots'; they're the ones you hope make readers stop and go 'ohhh...ahhh'. No matter what you do, you always end up being late. That's just the way it works. So the best thing to do is draw the big shots first and then save the easiest pages for last. Hold on a sec—

(Away from the phone) QUIET!!!

All right, go ahead.

What was that?

Sorry, just my dogs. I have four. When my old hobby turned into a full time job, I needed a new one so now I keep show dogs.

Have they ever eaten your artwork?

Not yet. They've stepped on a couple of my art boards though and sometimes a little drool gets on them too. But besides screaming, they're the best way for me to relieve the pressures of my job. From time to time they even appear in my pages on billboards and stuff.

Is working on FANTASTIC FOUR the job you've dreamed of since you were a wee lad?

In all honesty, I've never been a huge FF fan. I always liked the John Byrne issues and always thought the characters were very cool-looking but I never really read it. I was

always more into the X-Men. I did love the Fantastic Four cartoon though, especially the Human Torch and the Thing.

Typically, do you find that those are the two characters young readers relate to most?

It seems to work that way. I think that's because the kids are usually really into visuals. A guy who's on fire and a man made out of rocks is pretty intriguing. When I was a kid, I used to think that the Invisible Woman was the weakest character. But if you take a really good look, it's clear that she's the most powerful of the four. And although I still like Johnny and Ben, I really enjoy the Reed and Sue characters more now.

How about from an artistic point of view? Is there one member of the FF that you like drawing the most?

Mr. Fantastic is definitely my favorite to draw because when he's stretching you don't have to worry about correct anatomy. It took a while for me to figure out how to draw his stretching correctly but once I got used to it, it was great fun. The Thing is fun as well but he takes a very long time. Because of the proportions, Ben's the toughest to draw.

Are you planning to make any major artistic changes to the FF?

Because this is the Fantastic Four, I don't really want to change them around too much. I think that's one of the problems with the industry these days. Whenever a new artist comes on a book, he/she tries to change things

in order to leave their mark. To me it's important that readers know who the characters are immediately. This is the FF and they should look a certain way. It's not a good thing when fans have to look for a character's name and then go, "That's him? When did he get a spike coming out of his head?" I like what Jim [Lee] did with the members of the FF because they still look like the classic characters everyone is familiar with, so I don't plan to make any drastic changes myself. One thing colorist Jessica Ruffner and I will try to do is work with the Human Torch to make him look more like the light source on the page. We'll be using more of an up-lighting technique on Johnny instead of just the little hatch lines on his body.

Also, the Inhumans are scheduled to appear in an upcoming issue and I'll make slight changes in some of their appearances. Black Bolt's costume will stay the same just because it's so classic but Medusa's will change a little. Again, I'm not in favor of redesigning such established characters, just modernizing some of them.

Besides living up to expectations, what's the most challenging aspect of this project?

It's weird actually. There are things that I've wanted to do with this book that I've had to pull back on. For example, at the moment I'm working on a Negative Zone story and I really wanted to go crazy on the effects. With today's technology we can really do anything we think of but there is a point that it goes too far. A lot of the time, it's just a matter of asking yourself, 'What should I draw and what should I leave out'. You really have to find a happy medium or else it will be overwhelming and no one will be able to enjoy it. It becomes a tough selective process.

Penciling the FF is undoubtedly a FANTASTIC opportunity, but what's your ultimate goal?

I want to be more popular than Jim Lee! (Laughs) But I'm not sure that's really possible. It might come to my having to knock him off one of these days. Seriously though, I'm just going to try and get out there and do every job as best I can. There are still a lot of characters out there that I haven't had a chance to draw.

—Rob Piotrowski

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WHAT'S UP!
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MARVEL'S GOT A BRAND NEW ART DIRECTOR...

Where did he come from? Just who does he think he is trying to fill Jazzy John Romita's shoes anyway? Well, for starters, he's 6'4", wears a size 14 shoe, lives in a town named "Manville" and his name is Darren Auck. Just the stats, nothin' but the stats... Darren Auck was born on May 3, 1961 in Detroit, Michigan. He, like so many of Marvel's artists, came gift wrapped from the Joe Kubert School of Cartoon and Graphic Art. Before joining the Marvel Staff, Darren worked as a freelance penciler on such comic books as REN & STIMPY, ROCKO'S MODERN LIFE and SHE-HULK. Darren started off lettering in the Marvelous Marvel Bullpen, and then worked his way up to become John Romita's Assistant Art Director. With John's well deserved retirement, Darren was chosen to take on the job. But enough of the resume... Let's get to the questions...

With your tour guide Lysa Marie Hawkins.

(LMH) Right off the bat, what was it like working for a legend like John Romita?

(DA) John is such a modest gentleman...such a pro that I wasn't as nervous as I thought I'd be. He's the best boss I've ever had. He taught me a great deal about comic art and the history of the business.

(LMH) Was he one of your inspirations growing up? Who were the others?

(DA) Sure, John was one of them, along with Jack Kirby, Stan Lee, Steve Ditko, John Buscema and Frank Frazetta.

(LMH) When did you first realize you wanted to draw funny pictures and not, say, dig ditches for a living?

(DA) Comics and cartoons hooked me when I was about 5 years old. I consider myself lucky because I always wanted to be a cartoonist. While I was working my way up I did plenty of ditch digging and other non-office work.

(LMH) What exactly does the Marvel Art Director do?

(DA) As Art Director, I take care of in-house art corrections. For instance, when an artist puts the wrong costume on a character, it's up to me to fix it. I use a special type of tape that allows me to work right on the art board, but by simply removing the tape, the original piece of work remains unharmed. I also extend art, when needed. Then, on my down time, I'm called upon to send freelance artists layout ideas. Another one of my jobs is to act as Marvel's talent scout and review art submissions. Occasionally, I do character designs and am asked to attend public comic-related presentations and conventions.

(LMH) What would you recommend future artists do to "make it" in the wild world of comics?

(DA) Work on your drawing/writing every day. Read everything, not just comic books. Be original with your style. We have just too many clones of the big talents already. Stress STORYTELLING. Comics are much more than pin-up pages with word balloons. When sending submissions, send photocopies. Never, ever send the originals.

(LMH) What I really want to know is what Marvel bad guy do you see yourself most resembling?

(DA) Well, since the accident, I would have to say Modok. (Just kidding, folks.) Actually, I would have to be Mr. Sinister... with a tan, of course.

(LMH) One last question, Darren. Where do you see yourself ten years down the line?

(DA) With time off...for good behavior.

And there you have it, folks! An extremely talented guy, Darren Auck, situated in Mighty Marvel's Bullpen! Write him, call him, bug him. Remember, he's getting paid for it!

Weather
Variable cloudiness and much warmer, highs near 69. Tonight mostly clear, with light winds out of the south, low 's near 60.

DAILY BUGLE®

IN THIS ISSUE
Lobo The Duck, on Girls,Guns and the allure of a fine Garcia &Vega.

March 10, 1996 | New York's Finest Daily Newspaper | Fifty Cents

MUTANT ATTACK INCREASES PUBLIC FEAR

Attack on Military Base comes unprovoked

Steve Johnson -Daily Bugle

A group of super-powered mutants made an unprovoked attack on a military base in Florida yesterday, virtually demolishing the installation. The leader of the group, identifying himself as Magneto, moved swiftly, breaking through the base's defenses in a matter of minutes, before laying waste to the facility in an offensive that was as destructive as it was fast. As military personnel fled the scene, Magneto lifted himself high into the air, proclaiming that this was but the first strike in a war between mutants, or homo-superiors, and humanity.

"This battle was totally uncalled for" said Corporal Alex McGinnty. "If he had some kind of message to deliver, it didn't have to be in this manner." McGinnty denied that there is a rapidly growing mutant population tooling itself for a war with humans. "We have seen over the last few months some indications that mutants are living among us, but we pose no threat to them. Nonetheless, we are prepared to defend the civilian population if necessary." Rear Admiral Amadeus Sikorsky tempered the corporal's statements, saying that "we see this as an isolated incident, staged by a disturbed individual with more power than any person in his position should possess."

The incident has nevertheless added fuel to a growing public concern over the possible existence of an underground mutant population and the possible threat they may present to the status quo. In keeping with this paper's policy of going to the man on the street, we asked several New Yorkers their feelings on the matter. Romeo Spilgacy of Queens is not so certain mutants represent a threat. "To me, this is no different than any other race relations issue this country has had to face over the last two-hundred years. I don't care if you're talking about skin color or having no skin, the powers that be have an obligation to welcome all its citizens with open arms, not suspicion, if they want to find a peaceful solution to this problem." John Fillmore of Manhattan was not so forgiving. "I can't help but fear individuals with the power of life and death running around unsupervised. I mean, this Magneto guy could easily destroy and base or building in America without much trouble, and he's calling himself superior to you and me. How can I not be afraid of that?" Ellen Ciceone of the Bronx echoed Mr. Fillmore's sentiments. "These people claim they're fighting for existence, but I haven't seen evidence of that. They're the ones causing the trouble, and as far as I'm concerned, they're the danger that needs to be eliminated!"

Staff Photo By Chuck Giambalvo

JAMESON NAMED PUBLISHER OF BUGLE

Ned Leeds -Daily Bugle

In a day of reward for years of hard work and dedication, J. Jonah Jameson, previously city editor of the Daily Bugle was named the new publisher of the paper yesterday. "This is a day I'll remember for the rest of my life," said Jameson. "I have always felt that this paper has a responsibility to finding the truth, no matter how difficult that truth might be. The Bugle has and will continue to fight for the truth, and will keep telling the stories that need to be told."

Jameson began his service with the Bugle ten years ago, working as a copy editor. His rise to the top was punctuated by numerous story scoops, such as the Invaders' missions during World War II and the first ever one-on-one interview with Colonel Nick Fury when he assumed the reins of S.H.I.E.L.D., the Supreme Headquarters of International Espionage and Law-enforcement Division, the multi-national security organization. Jameson is also noted for being the father of Colonel John Jameson, the up-and-coming NASA astronaut slated to test fly a new space module next year.

Above all else, Jameson is best known for his roll-up-the-sleeves, get-it-done mentality that has kept the Bugle at the forefront of scoops, quality, and timeliness in the competitive New York newspaper market. Long-time city beat reporter Frederick Foswell had nothing but praise for his boss. "Mr. Jameson knows how to get things done, and he knows how to let his people do their jobs. I owe a lot of my success to him." Jacob Connover of Connover's Corner had similar words of praise for Jameson. "J. Jonah Jameson may be the most hard-nosed, rough-edged fellow I've ever met, but you know something? Inside, he has a heart of gold, and it shows in the heart and soul that's behind every story the Bugle runs. We've never been a sensationalistic newspaper, and with Jonah in the top spot, we never will be!"

Replacing Jameson as city editor will be Robbie Robertson, himself a longtime member of the Bugle staff. Robertson, renowned for his laid-back, almost fatherly approach had few words upon receiving news of his promotion. "I've got some big shoes to fill, and I'll do my best to carry out the job. But really, the Bugle is about reporting the news, not making it. Shouldn't you be out investigating a real story?"

The change in the Bugle hierarchy took place immediately, with this, J. Jonah Jameson's first edition as publisher.

GREEN LIGHT GIVEN TO NEW ARMY MYSTERY PROJECT

Ned Leeds -Daily Bugle

The New Mexico desert has long been a site for secret government research. Be it weapons or defensive systems, the hot, sprawling emptiness of these plains has for as long as anyone can remember been the top spot for detonations, launches, and geiger-counting, all in the name of our country's protection.

That trend continued today when insiders at the Pentagon revealed the existence of a new military program, one which may potentially rival the impact of the hydrogen bomb. The armed forces have kept a tighter than usual lid on this program, but it is rumored to involve gamma radiation, of which Dr. Bruce Banner is an expert. Banner and his colleges have refused comment on their work for many months now, but their recent relocation from Washington to the New Mexico desert stretch has raised more than a few eyebrows. In the age of the cold war, the existence of progress is almost as coveted a secret as the hardware itself, and this mystery program has been no exception. To date, their have been no reported detonations or flights in the desert area, but a local news copter committed an illegal flyby there last week. The copter pilot, who was fined by the government, reported observing the construction of what looked like a launch tower of sorts, while workers dug a deep trench around the perimeter of the site.

The armed forces have kept a tighter than usual lid on this program, but it is rumored to involve gamma radiation, of which Dr. Bruce Banner is an expert.

Security has also been beefed up in the area, courtesy of the project supervisor, General Thaddeus "Thunderbolt" Ross. General Ross would say only that "we are providing for the safety and protection of America's people. That's all that I can tell you, and really, all you need to know."

—CONTINUED IN INCREDIBLE HULK #1

The Amalgam Creators Go Whole Hog!

A sort of long time ago (somewhere around the late 1930s or the early1940's to be precise) in this very galaxy (on this very planet in fact), the comic company known as Amalgam was created by the visionary Stan Schwartz! Now under the watchful and benevolent eye of M.M. Carwald, this company has become widely known for producing some of the most innovative and popular comics on the market today!

Below, you will find comments from some of the books' top creators on their experiences working for the country's top publishing company! Learn why they came to Amalgam! Learn why they stayed! And learn more about what kind of company it is they're working for in the first place!

Did you come up with the idea for your Amalgam character, or did the company establish it?

Kurt Busiek (writer, IRON LANTERN) — As soon as I heard of Amalgam, I thought of this character and wanted to do it! This is an amalgam of two of my all-time favorite characters. I've always thought that they would make a particularly good match. They're both men of action who work for large corporations, and they're both intelligent, honorable men who wield weapons. Neither of them have super powers themselves It's not like Super-Soldier or Spider-boy, where they have particular abilities. It's this person, this human being interacting with a weapon.

Peter Milligan (writer, GENERATION HEX) — I was, as they say, sort of a gun for hire! The concept predated my involvement with the project.

What do you think is the most exciting thing about Amalgam books?

John Romita Jr. (penciler, THORION OF THE NEW ASGODS) — The most exciting thing for me was that I was able to get the Kirby flavor back, because I never really got a chance to do any of the characters that Jack Kirby did. Now I'm doing both of his characters in one, and that's just a lot of fun. Also, I'm working with Keith Giffen who's a Kirby maniac from way back, so that's a lot of fun.

Peter Milligan — The way in which, in 24 short pages, we manage to totally reinvent the western genre, while at the same time commenting on the entire mutant genre.

Kurt Busiek — Freedom. The most exciting thing is that you have no idea what to expect. All bets are off. It's a wide-open field, and I think this is one of those rare times when a long-time comic reader can come to a book with no idea what to expect, except that the creators are having fun.

> We can kill people off, we can get people married, we can do whatever the heck we want!

Larry Hama (writer, BAT-THING) — You can just go whole hog and do whatever you want. It's a neat spark for the creative juices. They said, "you can do whatever you want," and I wanted to do a film noir type of thing, so that's what I did. It's told from the point of view of this cop, and it's gossip, and it's in the rain and it's at night and it's under the tracks. Moody. A mystery.

The character is a combination of two shunned monsters who are the result of genetic tampering, genetic accidents, science gone amok. I like that!

Barbara Kesel (writer, UNCANNY X-PATROL) — The most exciting thing is seeing if you can split some sides with the dumb puns that you create by putting together things that make readers laugh

when they say the name! It's the fun of having your characters toss off bad-taste puns and play it straight!

Mark Waid (writer, SUPER-SOLDIER) — They're one issue long. The idea is that you can get in, have fun and get out. I like the chance to be able to tell a story complete in one issue! We can kill people off, we can get people married, we can do whatever the heck we want! Super Soldier fights all this Kirby machinery for 22 pages!

And I'm thrilled to be working with Dave Gibbons. To everyone's stunned surprise, he was actually up for this. I figured it'd be too light and breezy and goofy for him. Not that he's not a light, breezy, goofy guy! But, you know, he did Watchmen! That's the most ponderously important series of the century. Why would he be interested in doing something breezy and goofy?

Val Semeiks (penciler, LOBO THE DUCK) — The whole Amalgam line creates some excitement I think that's good. And I think mine is a very unusual Amalgam compared to some of the others. The whole fan reaction so far has been, "Oooh, what's this? This is something different!"

What do you think is the most challenging thing about working on an Amalgam book?

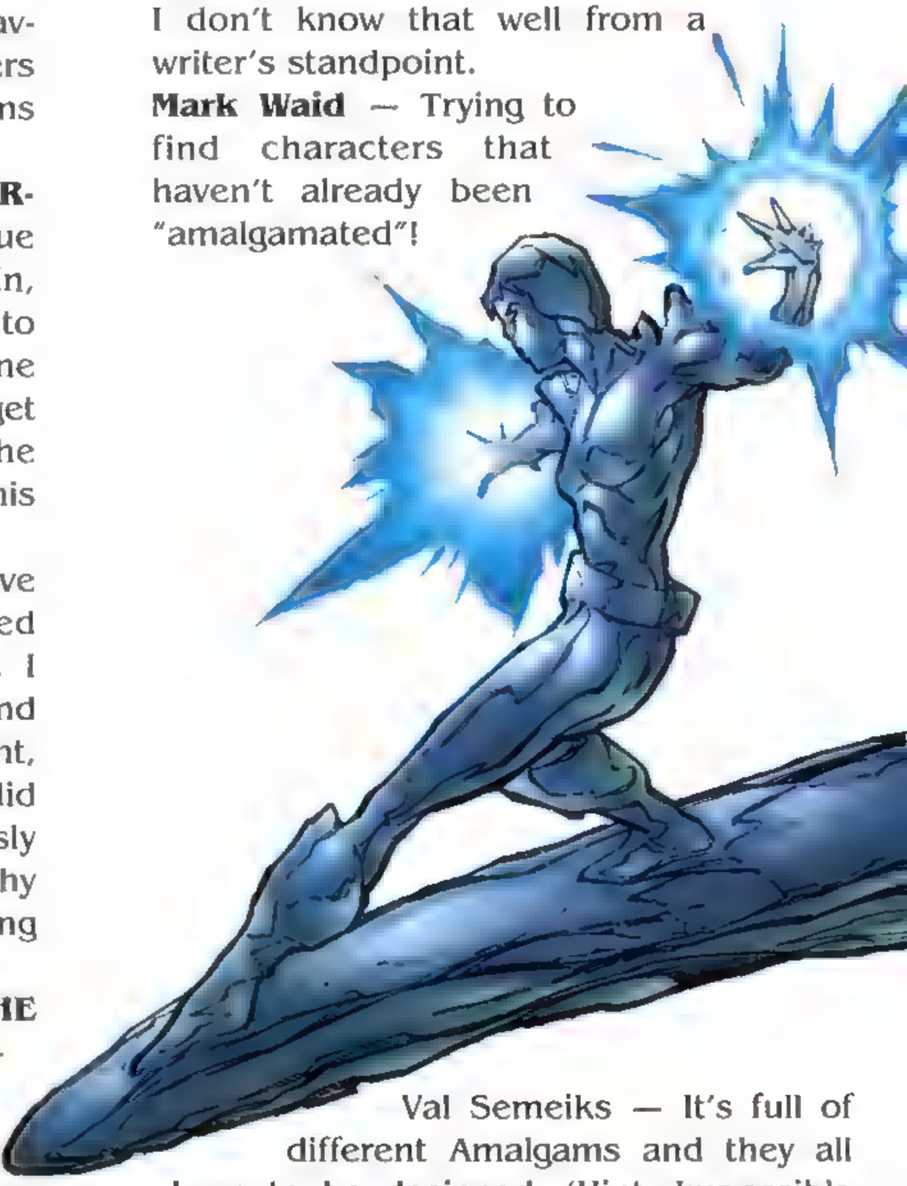
Kurt Busiek — Making sure you get everything in. There's so much good stuff, and you've only got 22 pages. That's why I think Karl Kesel's amalgams are just brilliant. He did SPIDER-BOY last year, and it seemed that every other panel there was a new concept. So this year, I can't wait to read CHALLENGERS OF THE FANTASTIC!

John Romita Jr. — The same thing that's exciting about it — doing the same thing that Jack Kirby did. I've had that feeling as long as I've been in the business, because I did work that my father did. I guess I'm a masochist or something!

Larry Hama — It wasn't hard to write. It was fun to do that film noir stuff where the exposition was in that sort of tough guy dialogue that I like to do anyway.

Barbara Kesel — The biggest challenge for me is playing off characters that I don't know that well from a writer's standpoint.

Mark Waid — Trying to find characters that haven't already been "amalgamated"!



Val Semeiks — It's full of different Amalgams and they all have to be designed. (Hint: Impossible Dog).

Is the design of the characters up to you entirely?

John Romita Jr.— Having been in the business 20 years, I get that comment, "we trust your judgment, John." I just love that! I only got that after I turned 40 years

old. I had to turn 40 before I could get that comment! They (the editors) let me do what I want to, within reason.

I'm also really excited about the fact that we're just printing the pencils on this book. I can't wait to see how that comes out!

Val Semeiks — Oh yeah. It was pretty easy to do — this is a great story! Lobo the Duck is mostly duck... with one big arm!

think it would be fun to make new amalgams that you wouldn't expect to see. Like SINISTER HOUSE ON THE LOOSE or MYSTERY INTO FEAR. The weirdest possible combinations!

John Romita Jr. — I have this intention of drawing every character ever created. It's sort of the Meryl Streep syndrome. She's said she wants to do every bit of theater, every bit of acting there is. Well, I

I think as this company as some kind of front for an illegal importing operation.

What kind of company do you see Amalgam as?

Peter Milligan — I think of this company as some kind of front for an illegal importing operation.

Kurt Busiek — I think it's a very schizoid company. In some cases, like SPIDER-BOY, you have the feeling that it's a scrappy young company with a lot of energy. Then, in some books, you get the feeling that it's a big media conglomerate that's got all this rolling history behind it.

Larry Hama — It's definitely one of the big three!

Barbara Kesel — It's a big company! Amalgam's had quite a history, and it's had quite a few fits and starts and it's absorbed several smaller companies along the way and sort of retrofitted their mythos to fit together with the whole Amalgam picture. Amalgam's got some serious brain power behind it!

Mark Waid — I think they're the upstart, they're the little tiny company that could. They're the little train chuggin' up that hill!

Would you do this again?

Peter Milligan — Yeah, if given the right ingredients!

Kurt Busiek — SGT. FURY AND THE CREATURE COMMANDOS! I want to draw everything! If I have any legacy at all, it will be "He did it all"!

Larry Hama — Yeah, I'd do it.

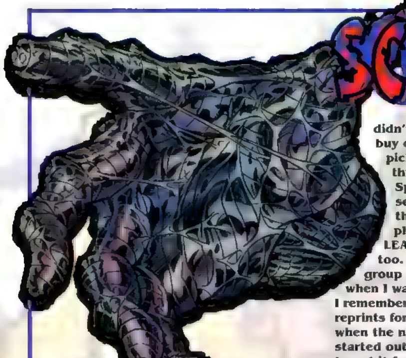
Barbara Kesel — Karl (Kesel) and I were discussing this. Amalgam would only work if they said, "let's roll all the dice again and re-split it up and start from scratch."

Mark Waid — Yeah, sure!

Val Semeiks — Oh, yeah. Amalgam is a really fresh look at comics. I've certainly never done anything quite like it before.

–Polly Watson

SCOTT HANNA INTERVIEW



GREAT SCOTT!

Plying his trade monthly on CABLE and PETER PARKER: SPIDER-MAN, in addition to various outside projects, Scott Hanna may well be the hardest-working inker in comics. Recently, however, Scott pried himself away from his pens and drawing table to speak to VISION correspondent Mark Bernardo about his enviable artistic background, his amazing work ethic, and why you've got to love comics to do them...

MB: Where were you born and where'd you grow up?
SH: I was born in East Alton, Illinois, and I spent like a whole six months of my life there, and I've never been back since! I grew up in New Jersey, actually.

MB: When did you discover comic books?
SH: That's a good question. I was probably about five or six when I started getting some of the "funny" comic books like Donald Duck, Mickey Mouse. I seem to remember Scooby Doo, so I was actually first introduced to comics mostly through the Disney books and those of that type.

MB: Do you remember your first Marvel comic?
SH: Unfortunately, the first super hero comic I remember was a DC comic, so I guess I shouldn't mention it...

MB: Ah, go ahead!
SH: It was actually a JUSTICE LEAGUE OF AMERICA issue which is the oldest one in my collection. But I think it was an issue of AMAZING SPIDER-MAN that was the first Marvel comic I got. I don't remember the number, though!

MB: Once you did discover comics, what were some of your favorites as a youngster?
SH: It's actually kind of weird, because at different ages, I went through different periods where I read different titles regularly, because I didn't have the money to buy everything. I had to pick and choose. I went through a major Spider-Man phase for several years. I went through a big AVENGERS phase. I read JUSTICE LEAGUE for a long time, too. I liked a lot of the group books. The X-MEN, when I was growing up, I remember, was doing just reprints for a while. But then when the new UNCANNY X-MEN started out, I actually was able to get it from the very beginning, and I've been reading it pretty consistently since then. Strangely enough, though I read lots of group books growing up, I've worked mostly on solo books!

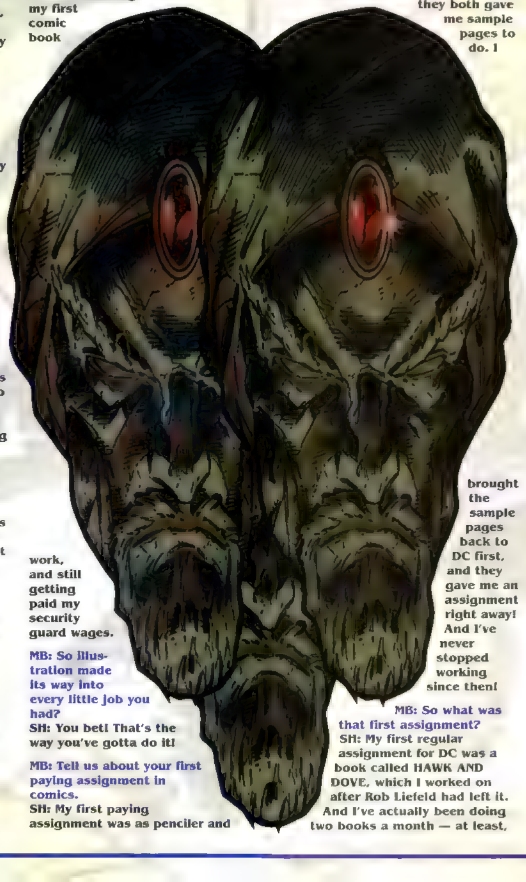
MB: When did you realize you wanted to become an artist?
SH: I've been drawing very consistently ever since I was in kindergarten. I think I entered my very first art contest when I was in kindergarten. I submitted a pastel drawing. But I think I made the conscious decision that I wanted to be an artist for a living when I was in the fifth grade.

MB: Wow! That's pretty early!
SH: Yeah! (Laughter)

MB: What kind of training did you have for your career in comics?
SH: Well, first of all, my mother is a professional portrait painter, so I got a good foundation in drawing and painting at a very early age. I was doing oil painting when I was in the sixth grade. Then, when I was in high school, I was in a commercial art course that Andy Kubert was actually going to at the same time. I didn't know it at the time; he was in the afternoon class, and I was in the morning class! I found that out later! And then I went to Pratt Institute and majored in illustration.

MB: What were some of the jobs you had on your way to turning professional artist? Anything noteworthy or wacky?
SH: When I was in college, I worked as an assistant for a fantasy illustrator named Carl Lundgren. He did a lot of the (Robert A.) Heinlein book covers and other things. I worked with him while I was going through school. Before that, in high school, I actually did editorial cartoons in a very small local newspaper. That was fun. And after I got out of school, but before I got into comics, I did a couple of album covers, book covers, and advertising work.

MB: What you're saying is you've never had a non-art related job?
SH: Well, no, not quite! I actually worked my way through school as a security guard. When I was in high school, I was a lifeguard during the summers. Even when I first got into comics, I worked nights as a security guard. Basically, they were paying me to stay awake, and I stayed awake by drawing all night! (Laughter) So I was drawing my first comic book work, and still getting paid my security guard wages.



MB: So illustration made its way into every little job you had?
SH: You bet! That's the way you've gotta do it!

MB: Tell us about your first paying assignment in comics.
SH: My first paying assignment was as penciler and inker for a black-and-white comic called DEATH HUNT — which lasted one entire issue! (Both laugh) — published by Eternity Comics, which later became Malibu. It was a very small company, and it was a great learning experience. I quickly learned that I'd rather be an inker than a penciler *and* an inker. I just wasn't fast enough to do both every month.

MB: What was next from there?
SH: Well, I worked for Eternity for a while, then I brought my stuff to both Marvel and DC, and they both gave me sample pages to do. I brought the sample pages back to DC first, and they gave me an assignment right away! And I've never stopped working since then!

MB: So what was that first assignment?
SH: My first regular assignment for DC was a book called HAWK AND DOVE, which I worked on after Rob Liefeld had left it. And I've actually been doing two books a month — at least, because frequently I do more than that! — ever since.

MB: And next was STARMAN with Tom Lyle?
SH: Actually, next was DOOM PATROL, and then STARMAN. And STARMAN lasted almost three years. I was very faithful to my regular title! (Laughter)

MB: So how did you make your way from there to a regular — and high profile — Marvel assignment, namely SPIDER-MAN?
SH: Well, mostly because of the aforementioned Mr. Tom Lyle! Very fortunately, I had worked with him since very early in my career, and a long time on STARMAN, and I kind of followed him onto a lot of the projects he had been working on. That first led to BATMAN, then to SPIDER-MAN! So I very happily went over to the SPIDER-MAN book, because he had always been one of my favorite characters from when I was younger. So I stayed with Tom on that book for like a year and a half. Later I got an offer to work with (former artist) Ian Churchill on CABLE, and I've been doing that for almost two years now. And I recently got the offer to go back to SPIDER-MAN to work with John Romita, Jr. So now I'm doing both, which is a blast!

MB: As someone who'd been into the X-men for a while, were you pretty excited when you were offered CABLE, your first regular X-Book?
SH: Oh, absolutely! When I was first showing my stuff at Marvel, I was trying to get on one of the X-books, because I really consider them some of the best books on the market... in my opinion! And I'd gotten some irregular work on them in the past, but getting a regular, full-time job on them was really nice. Also, because Cable is one of the few solo X-characters, it fit in with what I was familiar with. I liked the whole team, with (then writer) Jeph Loeb writing — I think he totally revamped the character, and added so much to the whole outlook of Cable. I really didn't care much for some of the early versions of the character — he was just a gun-toting mercenary type — but since I've been working on the book, it seems like we've been adding more depth and background and personality to the character, which is lots of fun.

MB: What was it that moved you to come back to SPIDER-MAN after a long hiatus?
SH: Mostly it was because of John Romita, Jr.! Also, it was the chance to come back at the wrap-up of the whole Clone Saga, which I'd been there for the beginning of. It was a really nice opportunity for a finish to what I'd previously done, as well as a good point to relaunch into the post-clone Spider-Man era. So timing-wise, it was absolutely perfect. I couldn't have asked for a better time to come back. John Jr. has a very distinctive style which is much different than most anything else I've inked before, and I like that. I like to have some contrast among the pencilers I work with, and you couldn't ask for better "opposites" than Ian Churchill and J.R.! So that intrigued me a lot, and I wanted to take a chance on it. Plus, J.R. had a lot of faith in me by asking for me, because all he'd seen was my work over Ian. So he was taking a chance, and I wanted to live up to it. And so far, everyone seems pretty pleased with the work we've done together.

MB: You've worked over many different pencilers with widely varying styles. How does inking someone like, say Ian Churchill on CABLE differ from inking, say, John Romita Jr. on SPIDER-MAN?
SH: Time is one factor. I occasionally come across someone like Ian who's very detail-oriented. If I had to describe it, it's basically more lines per square inch on a page than you usually find in most pencilers. Randy Green, who I'm working with now on CABLE, is at least as good a technical artist as Ian, but his style is bolder, simpler, more blacks and whites, as opposed to lots of textural details. So Ian's pages would take a little longer, but they'd also push my abilities more. There are very few inkers out there who seem willing to put in every one of those hundred little

lines, but I'm very happy to do that. J.R. on the other hand, is much more "rough" in style, which leaves a lot more interpretation for the inker. So that draws more on my actual drawing ability. I have to interpret more, and so I get a little more "personality" of my own into the work. And it's a great contrast, like I said. I don't get bored with either style as I hop, skip, and jump from one book to the other!

MB: For a long time, and even up to now, you were doing two monthly books, plus some assignments on the side. How do you pull off that much quality work on such a consistent basis?
SH: Well, first off, I love my job. That's the most important thing. I'm pretty much a workaholic. I just like to work a lot! I frequently like to put in twelve-hour and sixteen-hour days. Like most freelancers, I don't know what holidays are!

MB: Wow,dedicated even to the point of spending time talking to me on a Sunday!
SH: Hey, I still have three pages to do today! I should be working while I'm talking, but I wanted to concentrate! Mostly, it's just a lot of discipline, buckling down and working every day, setting a quota for yourself. There's a certain amount I have to accomplish in a day, and however long it takes me to accomplish that, that's what I'll do.

MB: So a typical workday for Scott Hanna can last twelve to sixteen hours or more?
SH: I'd say a typical day is closer to ten to fourteen.

MB: Who are some of the people in your discipline, past and present, that have influenced or inspired you?
SH: That's really tricky... there actually haven't been a whole lot of people in comics that have influenced me, because I've learned a lot of my inking techniques from turn-of-the-century pen and ink illustrators — who were around before comics even existed, really! Some of them are Joseph Clement Coll, James Montgomery Flagg, Heinreich Kley — they inspired me to do black-and-white stuff. As far as modern artists in comics, I liked Dick Giordano's inking over Neal Adams a lot. Scott Williams is a more recent example of someone I've learned things from. There are a lot of other inkers I like a lot, but they don't have the same style as I do.

MB: You're such a well-rounded guy, Scott! (Laughter)
SH: Well, a lot of that comes from having the fine art influence of my parents, so, yeah, that gave me kind of a "well-rounded" education!

MB: Is there any project that would make you want to pencil again as well?
SH: I'd love to do occasional penciling, but only on short-term projects — back-up stories and the like — if only because it's so time-consuming for me. Plus, I have an extremely high standard for anyone else that inks me. So if I were to pencil, I'd either want to ink it myself, which takes longer, or there'd be a very finite list of other inkers I'd trust to do it. So that's lots of restrictions.

MB: Any pencilers you haven't gotten to ink that you'd like the opportunity to work with?
SH: I'd actually love to work with Joe Madureira. I've inked him one time on an X-Men Pizza Hut placemat! The Big Time! (Laughs) But I think he has an excellent inker now in Tim Townsend. They're a perfect team. I'd like to work with somebody like Jim Lee at some point. It's pretty amazing really... I never thought I'd get to work with somebody like John Romita, Jr. but here I am working with him every month, so you never know what the future holds!

MB: Any closing comments for those that want to get in the business?
SH: The important thing is that if you want to be an artist in comics, you've got to draw every day. Draw all the time, and you have to really enjoy it. I never got into this industry thinking I was going to make any money — I actually thought my wife would support us! — but I think a large part of the reason I'm successful is that I love it, and I'm not doing it just for the money; I'm doing it because I enjoy it so much, and that's really the biggest factor.

MB: Thanks, Scott! Now go ink those three pages, then get some rest!
SH: Rest? What's that?

— Mark Bernardo
Founding my own chapter of Workaholics Anonymous

Heroes For Hire

AN INTERVIEW WITH HEROES FOR HIRE SCRIBE JOHN OSTRANDER.

JIM KRUEGER: I'm here with John Ostrander who's maybe written more comic books than any of us have read. And more importantly, he's written more good books than many will ever hope to read. His list of credits include BISHOP, PUNISHER, The Spectre, Suicide Squad, Firestorm, Grimjack and more. But nothing can prepare you, the fans, for the plans ahead for HEROES FOR HIRE (penciled by Pascual Ferry)! John: How did you get involved in Heroes For Hire?

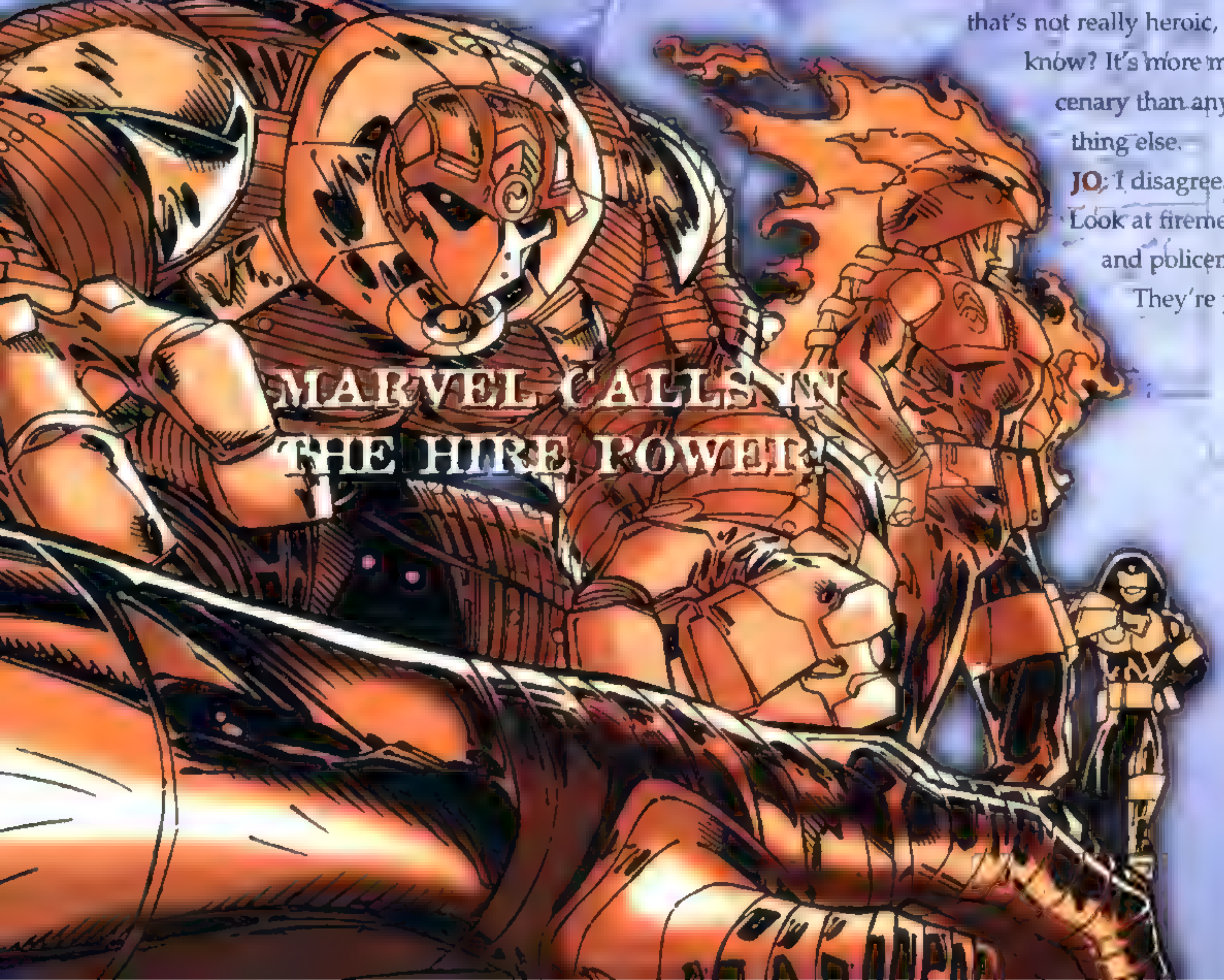
JOHN OSTRANDER: Roger Stern, who created the idea and framework for this series, gave me a call about two weeks ago and said he wasn't going to have time to do the monthly book, and asked me if I'd be interested. His timing was perfect, because just a few days earlier, I was told that Punisher was being canceled, so I had a hole in my schedule.

JK: Ha. Just like one of the Punisher's victims.

JO: Yeah... so Roger suggested me to my Punisher editor Mark Bernardo and he called and offered me the job. I couldn't be happier. I knew and really liked three out of the four primary members of the new team. I thought the original title, POWER CORPS, was pretty good, and I think CHAMPIONS would be a good title for team as well.

JK: Good. Let's talk about the title. It's sort of an oxymoron, isn't it? I mean, HEROES FOR HIRE suggests something that's not really heroic, you know? It's more mercenary than anything else.

JO: I disagree. Look at firemen and policemen. They're paid,



actually underpaid, and they put their lives on the line for people everyday. And they often pay the ultimate price themselves. Teachers are underpaid heroes as well.

JK: Okay. You win. Back to the team. Who are they.

JO: It's Power Man. Iron Fist. Black Knight. And the White Tiger.

JK: What's it all about?

JO: The primary force behind this is Jim Hammond, who is now the head of ORACLE, and who was once the original Human Torch. He's the one who will bring the heroes together and send them on missions around the world.

JK: Like Mission Impossible?

JO: If they chose to accept them. The exciting thing is that it's not just these four heroes that will be involved. Literally anyone from the Marvel Universe will and can shop up. H.F.H. will have a rotating cast.

JK: Let's talk about your take on these characters. Start with Iron Fist.

JO: Iron Fist is Danny Rand. He comes from the mythic city of K'un L'un, a city which is really a fallen and crashed spaceship that vibrates in and out of our dimension and is slated to return at the millennium. Something else is going to happen then, too. Something we'll be building up to as the series progresses. All I'm going to say about Iron Fist is that he has an agenda all his own and that his reason for being a part of this team is not what people are going to expect.

JK: Power Man?

JO: Power Man is Luke Cage. Unlike the other members of the team, I don't think Luke Cage is totally interested in being a hero. But it's his connection to Danny Rand that brings him into Heroes For Hire, named after his own old moniker. He's street-wise and he's strong. But more than this, he's intelligent. He's really sharp and lives buy his wits— I think there are a number of possibilities I want to play with here. I also am

beginning to see a hidden sort of sense of humor that's always been there. I'll use that, too.
I think his relationship with Danny also reveals something fundamental to his character. And that is, that he will remain loyal to his friends at all costs. But betray that friendship, and it's all over.

JK: And will we be hearing a "Sweet Christmas" from Luke Cage every once and a while?

JO: Absolutely. In fact, I'll probably reveal the origin of that phrase.

JK: Outta-sight! Now tell us about the Black Knight.

JO: The Black Knight is Dane Whitman. I've always liked this character. And this an opportunity to undo some of the terrible wrongs that have been done to him in the past. For example, he should have a winged horse to fly around on. So I'll have the Dreadknight, who stole the Black Knight's original winged horse, show up just so Dane can get it back. I remember seeing him flying around on this quasi-robotic steed. It didn't work at all. Oh, and he should have a magic sword.

JK: Magic horse. Magic sword. I thought he was a scientist?

JO: He is, and that's why I think he' s so interesting. He can be cold and analytical, but he has to admit to the mythical, magical stuff.

JK: Okay, who's the fourth "new" character?

JO: She's the White Tiger, a martial artist of east Indian heritage. And she's going to be the primary mystery of the group. It will be a while before we reveal what relationship, if any, she has with the original White Tiger.

JK: Just promise me she's not the Super Skrull.

JO: She's not the Super Skrull.

JK: You mentioned earlier that you wanted to have a number of other heroes guest-star on missions. Why don't you go into that,

JO: The Hulk is in the first issue, primarily because he's been mind-controlled by one of the Controller's mind disks, even though it may not necessarily be the Controller who's controlling him. Other than this, I'd like to use Spider-Man, Bishop, the Beast, the Black Widow and...

JK: It sounds kind of like your cool Suicide Squad series.

JO: Maybe a little, in the sense that like Suicide Squad, I will be drawing some of my inspiration for the stories from real events around the world. For example, I'd imagine that some of the members of the old Soviet Super Soldiers are now involved with the Russian Mafia, which is very strong, very evil, and makes our Mob look like the Little Rascals. In addition to these characters. I'd like to see Deadpool pop up in the series. I think his book is really lots of fun. And in the back of my mind, I think I'd like to have Dragon Man show up at one point or another. I should probably also mention that I've asked my wife and writing partner, Kim Yale, to help me write this series down the road. She brings a great sense of character and I think the Oracle story we wrote together last year for an issue of Batman Chronicles was one of the best stories I've ever been involved with.

JK: Wasn't that penciled by Brian Stellfreeze?

JO: Yep.

JK: Okay, we've got the heroes. Who are the villains?

JO: In the first issue, the U-Foes show up. But I think it's the Master who will emerge as the primary villain of the series. The Master, some will remember, was a major villain last seen in ALPHA FLIGHT. Beyond this, we'll create a number of new villains. Some of the Soviet Super Soldiers will appear. And maybe I'll resurrect the Super Adaptoid and see how he (it) relates to Jim Hammond, the original Human Torch, who of course, is now just a normal man. Well, not really a man.,

JK: Speaking of which, how will he be used in the series. His name is "Jim" so at least, you've still got that Mission Impossible thing working for you. But things have to be kind of new for him. I mean he kind of slept his way through the cold war.

JO: W.W.II is still fresh to him. His values are like Captain America's. They're born out of the 30s and 40s. They're less compromised, less complicated.

In his mind, America fought an enemy because it was evil. Today, the good ol' USA will go to war only if it's in America's best interest. And that bothers him. His approach is much more fundamental and that's something that will get him and the team in more trouble as a result.

So things like neo-nazis and the like will really upset him. Because, after all the sacrifice, the enemy is now on American shores. At the same time, from his creation on, he's only been conscious for about a decade, which isn't much, And like a child, he's always had a temper. So if fans hearing about Hammond think he's going to be this voice of reason, they should think again.

JK: Will he get his powers back?

JO: I don't think so. One Human Torch is enough. He may get a totally new kind of power, though, because I hate to see any one character's abilities copying another's. Especially not at the House Of Ideas.

JK: Back to the theme of the book. Why should there be HEROES FOR HIRE?

JO: Well, no one's safe since Onslaught. The world isn't dependable anymore. And these heroes are going to try to make the world safer. And maybe that's why they really are heroes. They're reaching for something, attempting something, that may really be beyond their grasp.

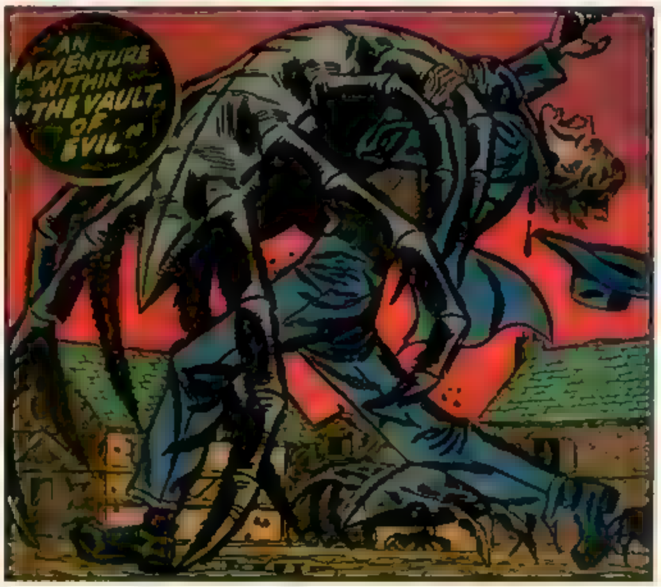
END

PART ONE: ENTER THE CRYPT O' COMICS

It's 1950 and you're standing in the corner drugstore staring at the comic rack. Ignoring the books that have cape wearing wimps, your hand reaches for anything with a zombie on the cover. This was the one that would give you nightmares for a week...and you loved it.

The above scenario might seem odd to modern readers, but in the late 1940's horror comics outsold the superheroes by a margin of four to one! The heroes that helped our morale through WWII were now seen as dull and bland. The country was changing and Marvel adapted themselves to that sentiment. <u>Marvel Mystery Comics</u>, the one that started it all, was renamed <u>Marvel Tales</u> and became the company's first continuous horror title. Even Captain America lost out to the undead. Cap's cancellation issue was retitled <u>Captain America's Weird Tales</u>. The patriotic avenger was not seen in one panel.

Many of these new and terrifying stories were done by such top names as Bill Everett (Sub-Mariner's creator), Stan Lee, Reed Crandall, and Basil Wolverton. Unfortunately, the comic industry was about to go through a great upheaval.



After the government hearings in 1954 about comic books and their effect on America's youth, the Comics Code Authority was written. Under the strict requirements of "the Code" Marvel restructured their horror books to reflect a suspense and fantasy theme. Through the 1950's they managed to keep the readers excited through the magical work of Stan Lee, Jack Kirby, and Steve Ditko.

While Stan wrote a majority of these unique stories, the artists created niches of their own. On the wave of Godzilla's debut, Jack created monsters of every size, shape, color, and power. Steve, on the other hand, filled his pages with aliens from faraway worlds and beings from other dimensions.

When the sixties rolled around Marvel redefined the role of the superhero in comics. All of the suspense titles were adapted to accommodate the growing hero population. Hulk, Thor, Spiderman, and Iron Man all had their origins told in suspense/fantasy books.

During the rest of the decade, scary-types were basically buried six feet under. In late 1969 two new horror anthologies were created, but neither of them captured a strong audience. A short time later, the Comics Code was revamped to reflect the current pop culture. These new guidelines allowed Marvel to dig up a few characters that were previously considered dead...or was it undead?

<u>Coming up in Part II: The Fearsome Four</u>

MARVEL'S HORROR COMICS 1949-1969

Below is a list of the Marvel horror related comics that debuted from 1949-1969. The dates accompanying each title designate the period of time the book ran under the heading of "Horror/Fantasy".

Amazing Mysteries
May 1949-July 1949

Marvel Tales
August 1949-August 1957

Captain America's Weird Tales
Feb. 1950

Suspense Comics
May 1950-April 1953

Venus
July 1950-April 1952

Adventures into Terror
Nov. 1950-May 1954

Mystic
March 1951-August 1957

Journey into Unknown Worlds
April 1951-August 1957

Strange Tales
June 1951-September 1962

Astonishing
Oct. 1951-Aug. 1957

Adventures into Weird Worlds
Jan. 1952-June 1954

Amazing Detective Cases
March 1952-September 1952

Mystery Tales
March 1952-August 1957

Spellbound
March 1952-June 1957

Journey into Mystery
June 1952-July 1962

Uncanny Tales
June 1952-Sept. 1957

Menace
March 1953-May 1954

Men's Adventures
May 1953-March 1954

Strange Stories of Suspense
Oct. 1955-August 1957

Strange Tales of the Unusual
Dec. 1955-August 1957

World of Suspense
April 1956-July 1957

Adventure into Mystery
May 1956-July 1957

World of Fantasy
May 1956-August 1959

Mystical Tales
June 1956-August 1957

World of Mystery
June 1956-August 1959

Tales of Suspense
Jan. 1959-Feb. 1963

Tales to Astonish
Jan. 1959-August 1962

Amazing Adventures
June 1961-November 1961

Amazing Adult Fantasy
Dec. 1961-July 1962

Tower of Shadows
Sept. 1969-Jan. 1971

Chamber of Darkness
Oct. 1969-Dec. 1970

Time Slip

Welcome to the Marvel Universe that would have been if today's hottest creators had been around at the birth of Marvel Comics. Think of this as the world that might have been. Think of it as the world that might still be coming.

Phil Hester, whose artwork and storytelling is building more and more fans all the time, was first seen working on such titles as SWAMP THING, TABOO, THE CROW: WAKING NIGHTMARES, The Nails feature in ACTION PLANET, SPECIES and his own creator-owned THE WRETCH. Phil's sense of page design and storytelling suggests early Frank Miller and Alex Toth.

You may have heard of the creation of the first artificial man at the gifted hands of Professor Horton in the early 1940s. History tells of this false being's first exposure to oxygen. And of how said oxygen caused the being to burst into flame. In time, the android gained control of this strange phenomenon, and with the ability to fly in his flameform, went on to be known to the world as THE HUMAN TORCH. Joined with heroes like Captain America... The Sub-Mariner... Union Jack... and the Destroyer, the Human Torch fought as one of the famous INVADERS— a team of super heroes to battle Hitler and his AXIS powers.

But in the world where Phil Hester designs the original Human Torch, that is, the world of TIME SLIP, things are much different. For Horton's designed android was not a creation for creation's sake, but a defense against the growing Nazi threat.

This Torch was an android, true; but where the Torch of our universe was never intended to burst into flame, this is the very calling for which this one was created. For this Torch was to be Horton's fiery vengeance against all those who would inflict hatred and arrogance on the world.

Professor Horton was Jewish. And he had wept and gagged on the dusty air of his burning people for too long. The reckoning the Nazis were to face was that of an eye for an eye and a tooth for a tooth.

He would fight fire with fire.

This Human Torch, as well as every member of the army of constructs Horton created, was little more than the mechanical frame of a man. This frame was then covered with a slow-burning gauze. He was a modern-day Golom. A miracle of science wrapped in vengeance. A full metal zombie.

They would stare in terror at the horizon as an army of flaming men would appear in the dead of night, breaking the sky's perfect black. And though they'd shoot, the army of Torches would not fall. In the world of Time Slip, the Nazi menace watched in horror as the horror they inflicted on those victims of the death camps was inflicted on themselves.

There would be no line held against The Human Torches' attack. No defense against them. Only the burning memory of Auschwitz. Dachau. Buchenwald. And this would be the great equalizer for the said chosen race, as they would cry out for God and family and mercy until their voices became ashen echoes.

But don't be fooled as many in the Allied ranks were. They sent stories of an army of freedom fighters who could not be stopped back to America. Headlines around the world hailed that the Torch of Liberty could never be doused.

Origin Of The Species:

AUNT MAY

She was probably older than Galactus and much wiser than The Watcher. She was related to one of Marvel's most popular super heroes and was romantically involved with one of Marvel's most notorious villains...She's best known as "Aunt May"!

Born May Reilly, she's the aunt of Peter Parker, the Amazing Spider-Man. This sweet, elderly woman stood as Spidey's moral guide, mother figure and main influence in a chaotic universe. She taught him responsibility.

Peter came into her life in an offbeat way. When he was a baby, his parents, Richard and wife Mary were S.H.I.E.L.D. agents who left him with May and her husband, Ben Parker, when they went on a mission. However, they were both killed and May and Ben took their nephew into their lives and raised him as their own. Spidey folks break into two different camps regarding Aunt May: Was she a delightful, offbeat supporting character or a meddling old biddy?

"I love Aunt May," says Spidey's dad, Stan Lee. "I really wanted her to be a widowed aunt just to give Spider-Man a guilty conscience—he blames himself for the death of his uncle. Because he didn't act (to stop a thief), he left his aunt a widow. She was sort of a living reminder of his guilt.

"I also wanted to make Spider-Man real and thought it would be nice if he had a relative who's always kind of babying him. He's going out to save the world and his aunt is saying 'Don't forget to wear your galoshes, it may snow!' She sort of represents the typical cartoon version of the Jewish mother—the 'worrying, caring' type. I enjoyed writing her and it gave Spider-Man a lot of problems, which every hero needs."

Lee felt she added to the stories. "He's got to get medicine for his aunt or she may die and he's the only one who can get it to her in time. But if he brings her the medicine, the crook is gonna kill everyone in New York. What does Spidey do? I love situations like that," he smiles. "The aunt gave me an excuse to play with things."

"We used to get mail all the time from readers saying 'When are you gonna kill Aunt May?' and just as many readers 'If you kill Aunt May, I won't buy another book!' You can't figure it...I kept her alive—it beat dreaming up a replacement!"

While some readers quibbled about Aunt May, they didn't understand she was the heart and soul of *THE AMAZING SPIDER-MAN*.. Her presence was unique; a fast-paced action comic that took the time to visit the hero's elderly aunt was unheard of. Aunt May gave the book a grounding in reality. May was refreshingly normal. (To show how influential Aunt May is—when they revamped Superman, his parents returned from the dead!)

Every major decision in Peter's life was aided or implemented by Aunt May. She gave him Uncle Ben's miniature camera, which he uses to become the Daily Bugle's best photographer. She struggled to support herself and Peter, even pawning her jewelry to pay the rent, so Peter wouldn't have to drop out of school and give up his dream in science. She even set Peter up with his future wife, as she introduced him to Mary Jane Watson on a blind date.

She was also a great cook, always making cookies, brownies, soup or her specialty, wheat cakes (First seen in AMAZING FANTASY #15, when she announced "I cooked your favorite breakfast, Petey—Wheat cakes!")

Aunt May specialized in cheering people up. When Peter was depressed and on the verge of giving up his double identity, May would give him a pep talk. When Pete was avoiding Mary Jane in favor of the clone of his dead girlfriend, Aunt May let MJ know she was rooting for her and when she helped talk an old man at the retirement home into not surrendering to old age, she helped that old man, Adrian Toomes, regain the confidence to go back to his identity as The Vulture, one of her nephew's deadliest enemies. He later killed Aunt May's boyfriend, an action he apologized to her for.

While Aunt May's love life wasn't really something anybody wanted to speculate on, she had an active one. When she first met her beloved Ben, she had to choose between him or her other boyfriend, Johnny Jerome, a violent criminal.

Johnny wasn't the only criminal Aunt May fell for...She had a long-running on again/off again affair with the late, great Dr. Octopus. It started when he was on the run from the law and rented a room in her Forest Hills home. He convinced her he was an innocent man being hounded by Spider-Man and the two fell in love. Spidey broke their relationship off, but it always rekindled.

She left Peter once to serve as Ock's housekeeper and, incredibly, in the classic story

"My Uncle, My Enemy," Aunt May eloped with the good doctor! (Thankfully, the wedding was interrupted). On another occasion, Aunt May nursed Ock back to health when he'd become an alcoholic vagrant. While Spidey doubted his sincerity, it was clear that Octavius cared for his aunt. When she was on her deathbed, the good doctor made it a point to send flowers, remembering her fondly.

Besides Doc Ock, May was also involved with crippled ex-vaudevillian Nathan Lubensky, whose only claim to fame was that he once performed with The Ritz Brothers. In a match made in comic book heaven, May's last companion was Willie Lumpkin, the Fantastic Four's mailman.

Aunt May's favorite recreation seemed to be heart attacks and hospital stays. She could always be counted on to have a fainting spell, a stroke or similar malady at the worst possible time. Her recoveries usually suggested that she had a mutant healing factor that rivaled Wolverine's. When she finally did die, it was almost an anti-climax. Her ill health became almost funny. When producer John Semper prepared the SPIDER-MAN cartoon, he vowed "to do Aunt May without the heart attacks all the time!"

Sometimes Peter contributed to his aunt's ill health. When he needed to get out of the house to fight Dr. Doom, he pulled a fuse and deliberately left his aunt in total darkness. While she stumbled around in the dark, Peter thought "By using my spider sense, it's easy for me to find my way around without a light!" Another occasion, when he slipped out to battle The Kangaroo, he left a web dummy in his place(which caused her to faint and doubt her own sanity).

Aunt May was almost too fragile. Dennis Venizelos, art director for the animated SPIDER-MAN, notes that "Aunt May was redesigned to give her a motherly image...We didn't want her to look so frail. We gave her a kind face and redid her hair." Semper felt the animated Aunt May is "more attractive than the May in the comics" but he admits that "Aunt May is remarkably consistent because of the way that Stan sees her."

Spidey artist par excellence John Romita, Sr. confides that "Aunt May was almost too old. I wanted her to be vital, so I tried cutting 60 years off her age when I drew her!"

In fact, Romita reveals that, before Gwen Stacy was killed, "We had a meeting, Stan and me, Gerry Conway and Roy Thomas. We were brainstorming an attempt to jazz up the book. Stan said 'I'm having trouble with Aunt May. I'm tired of doing the aunt shtick.'

"Gerry was writing it at the time and Stan wanted us to come up with a twist. One suggestion Stan denies, but I remember well, was that Aunt May would die. I pointed out that Aunt May was too important to his secret identity and it would make him another Clark Kent if he didn't have an aunt to constantly irritate him and tell him 'Don't catch cold' or 'Be careful walking down those steps.' I thought we would miss too much if we lost her." When Aunt May was spared, Gwen took the fatal fall.

This is ironic, as Gwen was the only member of the SPIDER-MAN cast to actually fight with Aunt May. Feeling she babied her nephew too much, Gwen snapped. "He's not a boy! He's a man," Gwen yelled at May. "I know he's your nephew! When will you let him go? When will you—?" After seeing what happened to Gwen, the rest of Peter's friends minded their tongues around his aunt.

Despite being so frail, May has come face-to-face with numerous Spidey foes—she was menaced by The Sinister Six, Hammerhead's ghost, The Scorpion, Mysterio and the thief who killed Uncle Ben. She was even abducted by The Beetle.

Her Forest Hills home has been entered, at various times, by Venom, The Green Goblin, The Vulture, The Rose and she even joined Franklin Richards to battle Galactus in a MARVEL TEAM-UP story that's best left forgotten.

The fastest way to anger Spidey was to threaten Aunt May. Trapped in a flooding room under a ton of machinery, Spidey escaped only by worrying about Aunt May's failing health. When Scorpion attacked Aunt May, Spidey punched him up and down the Chrysler building. His main fear was what would happen to Aunt May if he were killed or his secret identity was revealed. He imagined she would be forced into the street to sell shoelaces!

In her final appearance alive, AMAZING SPIDER-MAN #400, (she's appeared a couple of times since), Aunt May told Peter she knew he was Spider-Man and hinted that she's known for some time. Perhaps this was to ease Peter's mind. Years earlier, she would call Spidey "horrid", she hoped he would be "run down like a mad dog", sided with Doc Ock against Spidey and once smashed a vase over his webbed head and tried to shoot him in the face!

For those who just can't go on without her wisdom and wheat cakes, Aunt May can be found alive and well in THE UNTOLD TALES OF SPIDER-MAN, MARVEL TALES, THE SPIDER-MAN ADVENTURES and the SPIDER-MAN TV series.

PAT JANKIEWICZ

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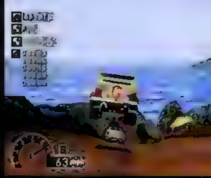

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MARVEL SILLY MOMENTS

IT STARTED ON...

YANCY STREET!

by Barry Dutter

Dr. Doom! The Mole Man! Galactus! As a member of the Fantastic Four, the Thing has faced all these vile villains and triumphed! But there is one group of antagonists that has caused ol' Blue Eyes more grief than all those other wise guys combined—the dreaded Yancy Street Gang!

The Gang, whose faces have never been shown, was first mentioned in FANTASTIC FOUR #6, where the Thing described them as a bunch of "mealy-mouthed braggarts" who "get their kicks out of tryin' to rile me!" One such attempt occurred in issue #11, as the Gang sent Ben a package containing a big boxing glove which popped Ben right in the eye!

When the Gang next struck in FF #15, they sent Ben a picture of himself wearing a tutu and dancing a ballet! The picture was labeled, "THE THING IS A SISSY!" This was more than Ben could take! He marched right down to Yancy Street, looking for some payback! Hiding on a rooftop, the Gang yelled down, "YOO-HOO, pretty boy! Here we ARE! We're WAITIN' for you, Fat-Head!" The Thing was about to pound those pugnacious pranksters from here to Palookaville when suddenly an FF signal flare appeared in the sky, and Ben had to split! Seeing Ben turn tail and run, the delighted Gang pelted him with tin cans and heads of lettuce, taunting, "We KNEW IT! He's SCARED of us!"

Little alien creatures have fun with Ben as he slips on an alien banana peel!

In THING #15 Ben travelled to an alien world and got pelted with eggs!

In FF #15 the Yancy Streeters sent Ben a picture of himself wearing a tutu and dancing a ballet and they wrote the word "SISSY" on it.

For all their attacks on the Thing, the Gang actually had a soft spot for the big guy. In issue #20, the Yancy Streeters saved the FF from an enraged mob, commenting that nobody else could harass Ben except them!

The Gang finally received cover billing in FF #29, which was entitled, "It Started On Yancy Street!" The issue began as the FF took a harmless stroll down Yancy Street, where they were pelted with more heads of lettuce, had a garbage pail dumped on them, and were sprayed with sneezing powder! The embarrassed FF had no choice but to flee! As Mr. Fantastic noted, fighting the YSG is "like trying to swat a fly with an atom bomb!"

The Yancy Street Gang made numerous other appearances over the years, always doing their part to get the Thing's goat! Nobody knows why in the name of Aunt Petunia these jokers have it in for Ben so bad, but one thing is clear—they never mean any real harm. The YSG were the first joes to thumb their noses at a super-guy, showing him that just because he had powers didn't mean he deserved their respect!

They loved to send Ben fake bombs which, when exploded, caused a bunch of flowers to fly out! Their pranks were in keeping with the times. In the mid-1960's, at the height of Beatlemania, they sent Ben a Beatles wig! Instead of being offended, though, Ben tried it on, and remarked, "I'm a living doll!"

In FF #20 the Yancy Streeters saved the FF from an enraged mob commenting that no one could harass Ben except them!

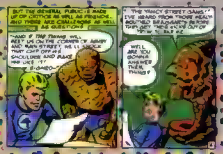
The gang sent Ben a package containing a boxing glove which popped him right in the eye!

In Fantastic Four #6 the Thing described the Yancy Street Gang as a bunch of "mealy-mouthed braggarts

On one occasion, the Thing actually teamed up with the Yancy Streeters (MARVEL TWO-IN-ONE #47). True to form, we never saw the faces of the Gang, and even after working alongside him, the Gang still called the Thing a lummox and gave him an exploding cigar!

Apparently the influence of the Yancy Street Gang is far-reaching. In issue #15 of THE THING, Ben traveled to an alien world where he encountered a bunch of little creatures who doused him with a dribble glass, pelted him with eggs, and made him slip on an alien banana peel!

The story was called, "It Started On &*%$# Street!" Though we can't translate the title precisely, the meaning of the story is clear: the turf of the Yancy Street Gang extends well beyond this galaxy!



The Greatest Comics Never Seen

This is really embarrassing. You see, the following Greatest Comics Never Seen (that is, Marvel Comics books and artwork that were created to be published, but then somehow, never were) is something that was promised more than ten years ago. And only now, thanks to the amazing archival abilities of artist Mark Bagley him-self, can a terrible wrong be righted. Fans who have just recently picked up issue #2 of the Official Marvel Try-Out Book may have been scratching their heads with their already sharpened #2 or blue pencil (ouch) and asking "Where was #1?" The answer takes us back to 1983, where then unknown (not to his mother) artist wannabe Mark Bagley had just purchased his own copy for the low, low price of $12.95. The back of the book had the words "Marvel Comics wants you" printed and declared that Marvel was indeed expanding into new realms and had more need than ever before of creative people—pencilers, inkers, colorists, scripters. The Try-Out Book became an almost instant sell-out and created an unofficial competition between all the new penciling bucks in the industry. Who would break in as a result of the series? What new name would be added to the roster of Kirby, Ditko or Romita?

The answer was, of course, Mark Bagley. Mark, who is now penciling Thunderbolts, but who in the past has penciled everything from The Amazing Spider-Man (a dream come true), Spider-Man•Batman, New Warriors, Strikeforce Morituri, Visionaries and other fill-in issues, went on to prove to fandom at large that it was possible to break into Marvel Comics.

TITLE ARTIST Mark Bagley

The pages you're about to see are the pages penciled from the original plot found in the first Try-Out Book. While this very special story was originally slated to be released many years ago, it never saw print. Until no, that is, in...The Greatest Comics Never Seen

TITLE ARTIST

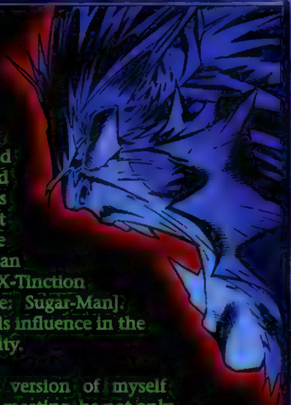
BEAST FILES

"Mirrors should reflect a little before throwing back images."
—Jean Cocteau

This is without a doubt the single most disturbing file I will ever make. The proverb goes that if you travel long enough or far enough, eventually you will meet yourself. Yet in all of my encounters with all of the would-be world-conquerors or even destroyers... there can never be a more bone-chilling discovery than the man known as McCoy... the Dark Beast.

It is not often that one gets a chance to literally meet one's self. One might think this would be a joyous occasion at best, or an unsettling one at worst. When I first encountered this alternate version of myself however, I discovered much to my chagrin that I didn't like myself very much. Confusing, isn't it?

From what I could gather, this version of myself was apparently spawned from the alternate reality which Bishop seems to have been alluding to since his return from the past. The general idea of said reality was that it was a world without Xavier. In this world, Apocalypse reigned supreme in a veritable Apocalyptic Age to coin a phrase. Our good, or rather dark, McCoy was one of the chief scientists and was quite instrumental in helping Apocalypse gain a large power-base through mutates.



Needless to say, when that reality began to crumble, somehow McCoy gained entry to our own reality. Although chronal analysis seems to indicate that his arrival was displaced somehow and he arrived twenty some odd years in our past, his activities from his arrival till now are a mystery. Recent evidence, however, suggests he may have had a hand in the creation of the Genoshan mutates [See File: Genosha, See Appendix: X-Tinction Agenda] along with Sugar-Man [See File: Sugar-Man]. There also seems to be strong evidence of his influence in the Morlock [See Appendix: Morlock] community.

In a startling move, this darker version of myself recently lured me to one of his lairs. In that meeting, he not only defeated me in combat, but imprisoned me, bricked inside of a wall. He then proceeded to make his appearance out to resemble mine, then replace me within the X-Men. Apparently, his greatest fear was that Mister Sinister [See File: Mister Sinister] of our reality would press him into service as he had in his reality. So, as his logic went, he decided to hide in plain view... as me. Unfortunately for me, his ruse worked for quite some time. I can only hope that my teammates' lack of detection of this fraud was due to a brilliance that I and my counterpart share, or some influence Onslaught [See File: Professor X] had on the X-Men.

At the end of the Onslaught, I was freed, and my counterpart was incarcerated. This, I pray, will remain a permanent condition. There were, however, a couple of unexpected benefits from the arrival of my shattered reflection. One, I have been able to salvage some files he had been amassing in much the same fashion as myself. Second, I was able to gaze into the abyss that is possible within me. This alone is a very sobering opportunity, and is not wasted on me. Finally, my incarceration gave me time to contemplate my role and priorities in the world. Albeit a harsh way to learn, I have learned my lessons well. Mayhaps I'm better off because another me was worse.

ENTER DELETE ESC

HIS NAME IS... BLADE!

Andy Mangels's all-new reel MARVEL

He hunts the night, dressed in black leather and boots. From the shadows of the city, he searches for those who would prey on the innocent. His background has a lot to do with bats and blood. His name starts with a "B." And he's about to have a big budget film about his adventures.

No, it's not a certain Dark Knight Detective owned by the distinguished competition. He's ***Blade, the Vampire Hunter***. And he's coming soon to a theatre near you.

Blade's story began in 1973's ***The Tomb Of Dracula*** #10, when he was introduced as one of the allies of Quincy Harker and his band of vampire hunters. By issue #19 Blade had been bitten by Dracula and had discovered that he was immune to the bite of the vampire! The character proved popular, and continued making appearances in ***Tomb of Dracula***, as well as in the pages of ***Fear***, ***Vampire Tales***, and ***Marvel Preview***.

In the early 1980's, Marvel was acquired by New World Pictures, and dozens of properties were put into development with the intent to make dozens of Marvel/New World films. One of New World's script analysts, William Rabkin, had chosen to script ***Blade*** for a low-budget feature film. How low was the budget? According to Rabkin's friend and co-writer, Lee Goldberg, the budget was planned at $1.5 million, with filming to proceed in Argentina.

When Rabkin and Goldberg began work on their script, they found that the character was a fairly shallow "blaxploitation" action character with a big afro, sunglasses, and "jive-talkin'" slang. To make the character deeper, the two writers combined Blade with Hannibal King, another ***Tomb of Dracula*** character, thus making Blade a detective who was also a vampire. Rather than having Blade endlessly pursue Dracula, he instead pursued Tice, a sadistic vampire responsible for the slaughter of Blade's family. Blade finally tracked down his foe in a small village trapped in time somewhere between the Old West and the Space Age.

New World executive Tony Randel loved the script, and soon, ***Shaft*** star Richard Roundtree was interested in playing the lead, with director Tom DiSimone (***Reform School Girls***) interested in directing. Shortly thereafter, Randel decided to become a director (with ***Hellraiser II***), and the ***Blade*** film stalled.

In 1990, Rabkin and Goldberg were supervising producers on the television series ***She-Wolf of London***, and Universal asked them to come up with a companion series. They chose ***Blade***, but the project once again had a stake driven through its heart by station executives who didn't want another dark-themed show. ***Blade*** seemed doomed.

However, the stake through Blade's heart was removed in 1994. As the Midnight Sons series were coming into vogue at Marvel, New Line Cinema began new development on the ***Blade*** film. To script the story, they called on David S. Goyer, an enthusiastic screenwriter with the scripts for Jean-Claude Van Damme's ***Death Warrant*** and *Robert A. Heinlein's* ***The Puppet Masters*** to his credit.

Goyer's script brings Blade closer to the modern version of the character. Blade is a loner who must subsist on a human hemoglobin substitute and who cannot form any personal attachments because people sense he is not quite human. Bitter and psychotic, Blade must fight against a hidden vampiric underground which threatens the living in the United States. The year is 1999, and with the resurrection of La Mogra, the Vampire King, imminent,

Blade doesn't have much time to waste.

Opposing Blade is Deacon Frost, a punkish racial supremacist who believes that vampires are the chosen master race. Frost is the head of a huge pharmaceutical company, and when he discovers that the half-human/ half-vampire Blade is immune to sunlight and other vampiric weaknesses, he wants to capture the hunter and discover his secrets.

Blade is aided by Whistler, an aging mentor and ex-vampire slayer. Whistler has passed Blade's sword to him; it killed the Vampire King 1,000 years ago, and Blade plans to use it to kill him again. Blade has other weapons as well: garlic-filled silver bullets, dart guns with silver-nitrate, and the ever-present wooden-stake bandolier.

Goyer's script for **Blade** became a favorite among the ranks of Hollywood's African-American filmmakers. It presented an interesting black action hero completely devoid of "blaxploitation" characteristics. Several actors vied for the lead role, including Laurence Fishburne and Ice-T. The role ultimately went to A-list actor Wesley Snipes (**Passenger 57**, **Demolition Man**, **New Jack City**).

The rest of the cast has recently been filled, as the film edged towards production in late 1995. Frost is being played by relative unknown Stephen Dorff (**Power Of One**, and the upcoming **Blood and Wine** with Jack Nicholson), while Donal Logue (**Jerry Maguire**, **Dear God**) will play Quinn. N'Bushe Wright (**Dead Presidents**, **Fresh**) will play the female lead, Karen, while actor/singer Kris Kristofferson will play the aging Whistler.

With a budget set around $30 million (from an original $8-12 million!), Blade attracted some hot director interest as well. Although Ernest Dickerson (**Juice**, **Tales From The Crypt: Demon Knight**) was originally interested in directing, the job went to special effects man Stephen Norrington.

After a decade in development, the feature film of **Blade** finally went into filming on February 5th of this year. The film will be shot in Los Angeles and surrounding areas. The producers are planning a PG-13-rated film, though some heavy vampire-killing violence might push the rating up to an "R."

New Line Cinema plans to release **Blade** to theaters in spring 1998. That should be just enough time for readers to stock up on their garlic.

***Andy Mangels** has been chronicling the history of comic book movies and TV shows for a variety of magazines over the last decade, as well as writing comics such as* Bloodwulf, Sliders, *and* Star Wars: Boba Fett. *Resurrected from the pages of* Marvel Age Magazine, *Andy Mangels's All-New Reel Marvel will be a semi-regular feature in* Marvel Vision.

credits

THE ANIMATED BLADE

While the *Blade* film was in development, the vampire hunter appeared in several episodes of the second season of *Spider-Man*, the animated series on Fox. Believing Spidey to be a newly-awakened vampire, Blade and Whistler came to New York to hunt him down, only to find that Morbius is the real vampire!

During its upcoming fourth season, *Spider-Man* will reintroduce Blade and Whistler into the series, in a two-part storyline with Morbius, Black Cat, and the Vampire Queen! John Semper plotted all of the Blade episodes, though he took input from Goyer's film script. Blade was voiced by T.D. Hall, while Whistler's voice was the unmistakable Malcolm McDowell.

DAVID GOYER: MISTER ACTION

Besides his script for *Blade*, Goyer has produced several other Marvel scripts, many of which are still in some stage of development. He scripted *Ghost Rider* for Savoy, *Dr. Strange* for Columbia, and *Nick Fury, Agent of S.H.I.E.L.D.* for a Fox TV telefilm. And you might have seen one of his latest projects, *The Crow II: City of Angels*, another comic-based property.

BLADE CAST AND CREW

MAIN CAST

Wesley Snipes	Blade
Stephen Dorff	Deacon Frost
Kris Kristofferson	Whistler
N'Bushe Wright	Karen
Donal Logue	Quinn

CREDITS

Studio	New Line Cinema
Screenwriter	David Goyer
Director	Stephen Norrington
Executive Producer	Avi Arad
Executive Producer	Stan Lee
Producer	Peter Frankfurt
Producer	Bob Engleman
Producer	Wesley Snipes
Production Design	Kirk M. Petruccelli
Costume Designer S	anja Milkovic Hays
Director of Photography	Theo Van de Sand

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SPIDER-MAN #2

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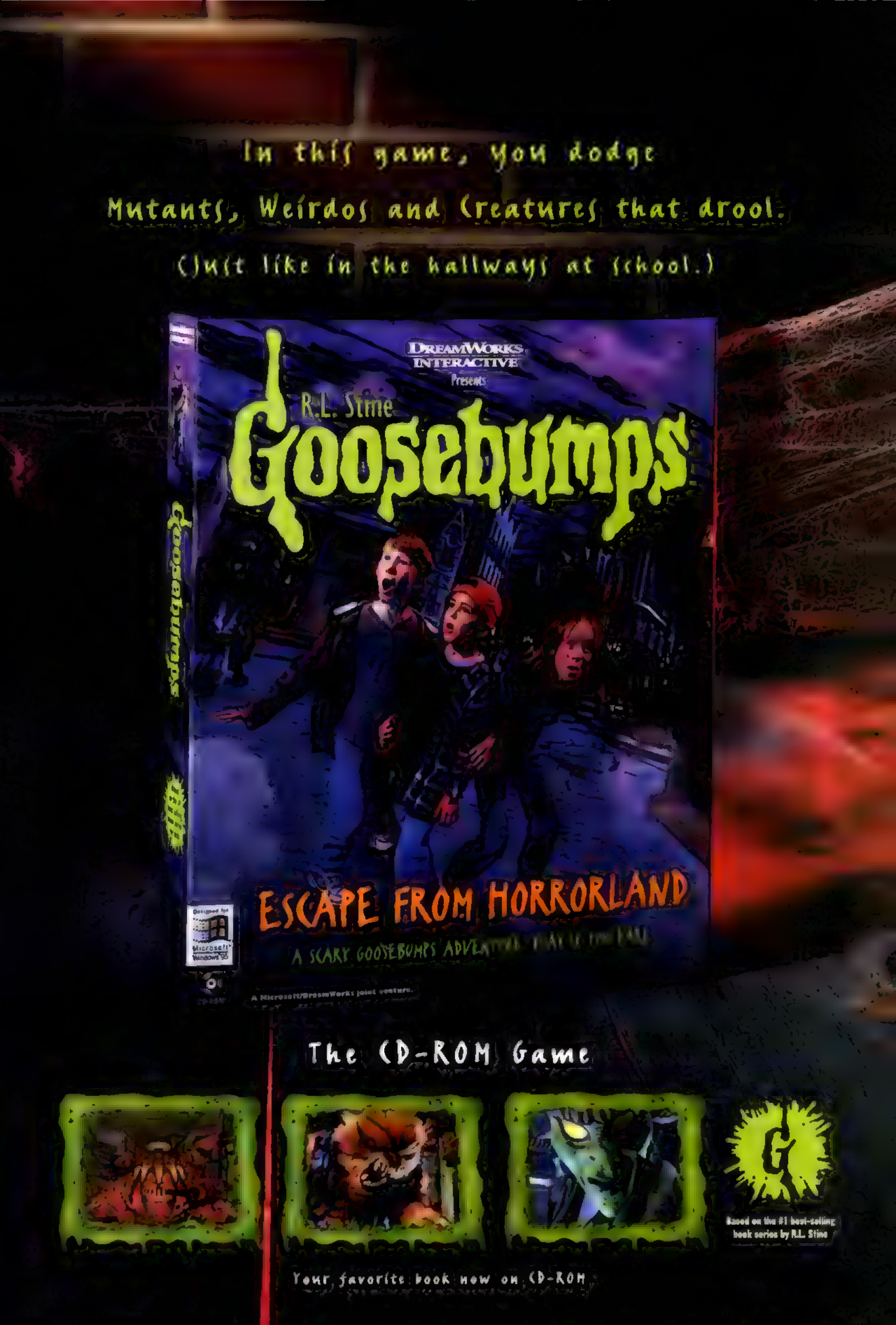

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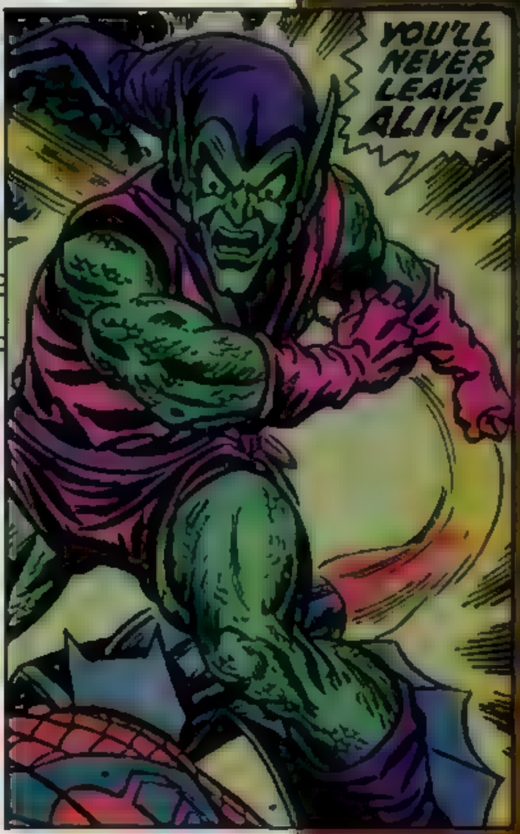
MARVEL CHRONICLES 13

1972

PART 1: THE SILVER AGE ENDS

Everyone agrees when the second great period of super hero comics, the Silver Age, begins: in the mid-1950s at DC and in 1961, with the premiere of FANTASTIC FOUR, at Marvel. But when did the Silver Age end? It is relatively easy to mark the end of the Golden Age of the 1940s, since most super hero comics had disappeared by the end of 1951. The Silver Age, however, was so successful that, despite a slump in comics sales in the late 1960s (comparable to the one we see today), most super hero comics kept on going.



The end of the Silver Age, I think, is marked not by the decline of a comics genre but by a passing of the torch from one generation to another. For that reason I believe that 1972 marks the transition from the Silver Age to the next period of Marvel's history, in which comics were written and increasingly drawn by the First Wave of talent who had grown up as fans of the Marvel comics of the 1960s and turned comics professionals.

1972, you see, is the year that Marvel founding father Stan Lee gave up writing comic books on a regular basis and turned over the role of editor in chief to his talented successor on so many of the series he had co-created, Roy Thomas. And so the end of the Silver Age now lies a full quarter-century in the past.

By 1972 Stan Lee was devoting increasing amounts of his time to the business end of comics as Marvel continued its rapid expansion. The only series he was still writing was THE AMAZING SPIDER-MAN, and even here, he had turned over the authorial reins for four issues to Roy Thomas. 1972 opened with the wrap-up to Thomas and artist Gil Kane's unusual but charming homage to "King Kong" which had taken Spider-Man to the prehistoric Savage Land. There Spidey and the jungle lord Ka-Zar rescued Peter Parker's bikini-clad girlfriend Gwen Stacy from the gigantic alien monster Gog, who was doing the bidding of the web-slinger's perennial enemy Kraven the Hunter.

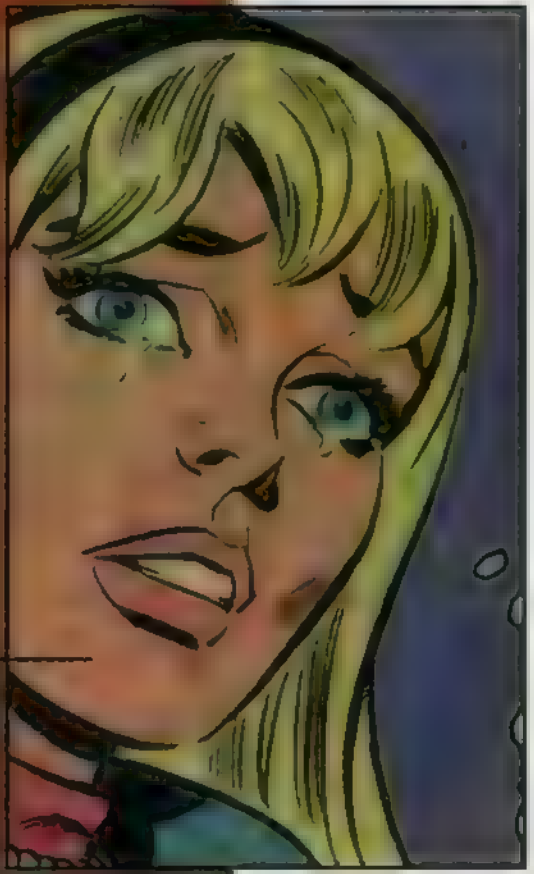
With issue #105 Stan Lee returned to the series with a three-parter featuring the now-mad scientist Spencer Smythe, original inventor of the Spider-Slayer robots. In issues #108 and #109 Lee and artist John Romita, Sr. spun a tale centering on Flash Thompson, Peter Parker's high school nemesis who had joined the army and been sent to Asia, where he met and fell in love with a young woman named Sha Shan. With its various Asian settings John Romita Sr. thinks of this storyline as his tribute to one of the greatest of all comic strips, Milton Caniff's TERRY AND THE PIRATES.

Of course since this story was published in 1972, Flash had been serving in the war in Vietnam and met Sha Shan there. But "Marvel time" is an odd fictional construct. Spider-Man has been around for thirty-five years, but Peter Parker will not turn fifty any time soon. Marvel's rule of thumb (as we will see in this year's "Flashback" annuals) is that it has only been roughly ten years since the events recorded in Lee and Kirby's FANTASTIC FOUR #1. So in current continuity Flash spent a brief time in the army and was stationed in Asia, but the Vietnam war was long over by the time he got there.

Doctor Strange guest starred in this SPIDER-MAN storyline, no doubt in large part to help publicize the return of his own series a few months later, as we shall see.

It would be nice to say that the last story in Stan Lee's decade-long run on SPIDER-MAN was one of the series' high points, but it was far from memorable. In issue #110 Spidey encountered an apparent mutant with an apelike build and superhuman agility—no, it's not the Beast—named the Gibbon. He was really not a villain at heart, but like the childlike monster Gog, he too fell under the bad influence of Kraven the Hunter. Lee left it to the new young writer Gerry Conway to finish up the Gibbon story in issue #111.

And so, with not a bang but a whimper, Stan Lee's classic run on THE AMAZING SPIDER-MAN, the comic book, came to an end. But he was far from finished with Marvel's flagship character. A mere five years later Lee and John Romita, Sr. would reunite to create THE AMAZING SPIDER-MAN newspaper strip, and Stan is still writing it today, a full twenty years later! So, if you're keeping count, that means by now Stan Lee has written thirty years worth of SPIDER-MAN stories!



Conway went on in issue #113 to do his own first SPIDER-MAN storyline, embroiling the wall-crawler in a gang war between his archenemy Doctor Octopus and a new crimelord, Hammerhead. This new character had suffered amnesia as a result of a head injury, and another Conway creation, the criminal surgeon Dr. Jonas Harrow, had implanted a steel plate in his head: hence Hammerhead's new name. Inspired by a movie poster he had seen upon waking after his injury, Hammerhead styled his new identity after Prohibition-era gangsters.

1972 also saw the debut of Spider-Man's first commercially successful spinoff series, MARVEL TEAM-UP. The book's gimmick was teaming up two of Marvel's large and growing stable of super heroes. Spider-Man and the Human Torch, who had memorably joined forces in past Marvel stories, jointly starred in the initial three issues. After that Spider-Man teamed up with various other heroes. After a while, in the book's early years, every two issues of TEAM-UP starring Spider-Man would be followed by an issue in which the Torch paired up with another character. But ultimately, every issue of MARVEL TEAM-UP featured Spider-Man and a guest star; it had become Spider-Man's second monthly title, and would inspire the present day revival of the concept, SPIDER-MAN TEAM-UP.

The first several issues of TEAM-UP contain some surprises. An unnamed African-American woman who briefly appears in the first issue will in later years turn out to be Iron Fist's ally and girlfriend, detective Misty Knight.

Issue #4 represents Marvel's unsuccessful attempt at relaunching the X-Men, who, incredibly enough from today's point of view, had proved a commercial failure and had their series cancelled two years before! For some reason it was decided to see if the X-Men would prove more popular if they went into action dressed in everyday clothing instead of costumes. True it is that people who look down on super hero comics as juvenile reading material can't bring themselves to accept the idea of fictional crimefighters in skin-tight spandex. And every so often someone tries to do a super hero book without costumes: in the 1980s Marvel even launched the entire New Universe line of comics about just such mundanely dressed superhumans. And these efforts don't work. Putting on a mask or costume that symbolizes taking on a powerful new identity seems to be an essential part of the super hero concept. When the X-Men next

1972

appeared as guest-stars in Marvel stories, their costumes would be back as well.

It may seem odd at first, but I also believe another landmark signifying the end of Marvel's Silver Age is Roy Thomas's departure from THE AVENGERS in 1972. I think of Thomas as a major transitional figure in Marvel history. Roy, of course, was Stan Lee's successor as writer of THE AVENGERS, but he brought it to heights not even Lee and Kirby together had achieved consistently on the series. I think of work on THE AVENGERS and THE X-MEN as among the great achievements of Marvel's Silver Age. He was just as prolific a writer when his terms on both these series ended, but he also took over as editor in chief, bringing in other new people who, like himself, had been fans of 1960s Marvels and had been inspired by them to advance the super hero genre and the comics medium further.

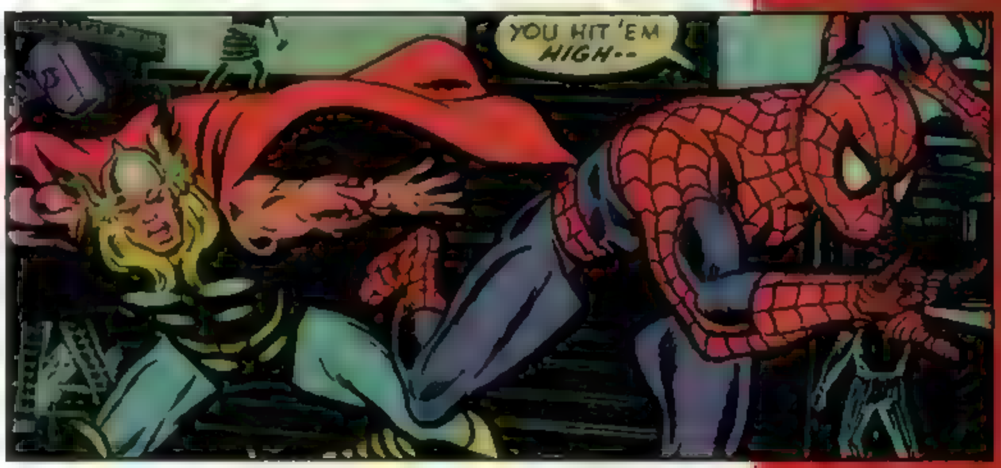
1972

Thomas's supreme opus on THE AVENGERS was the astonishing Kree-Skrull War storyline, which culminated in the spectacular first two issues of 1972. In its unforgettable climax the Supreme Intelligence, the cyborg entity that ruled the alien Kree race, revealed that both the Kree and their eternal foes, the Skrulls, had reached dead ends in their evolution. It was humanity, whom both races despised yet secretly feared, who held the potential to reach a kind of godhood. And so, the Supreme Intelligence took Rick Jones, the young everyman who had played a role in HULK, AVENGERS, and CAPTAIN MARVEL, and briefly unleashed his latent potential. Thus Jones, singlehandedly, brought the Kree-Skrull War to a halt by mentally immobilizing the warring armies.

Characteristically for Thomas, who was also dedicated fan of the comics of the 1940s, he had Rick Jones create mental simalcrums of many of Marvel's Golden Age heroes. There were the familiar figures of Captain America, the original Human Torch, and the Sub-Mariner, of course. But there were also doppelgangers of other Golden Age characters whom Thomas and others would revive in succeeding decades: the original Angel, the original Blazing Skull, the Patriot, and the original, otherdimensional version of the Vision.

With issue #98 CONAN artist Barry Windsor-Smith joined Thomas to craft a three-issue storyline in which Hawkeye, who had gained the size-changing powers of Goliath, returned to his archer identity. This culminated in the stunning hundredth issue, in which everyone who had ever been an Avenger—even the two traitors, the Hulk and the Swordsman—reunited to invade Olympus, home of the Greek gods, and rescue their fellow member Hercules from his enemy, the war god Ares.

Issue #s101 was based on story ideas by the celebrated author and comics aficionado Harlan Ellison, who had plotted the *Avengers-Hulk* crossover that introduced Jarella the previous year. This time a seemingly ordinary man named Leonard Tippit warned the Avengers of "Five Dooms to Save Tomorrow" only to learn at the story's end that it was he who was the true menace, who unwittingly possessed the power to destroy the planet.



Next came a three-parter in which the mutant-hunting robots, the Sentinels, returned to Earth to launch their new plan to rid the planet of mutants by sterilizing all of humanity so no new mutants could ever be born! In the course of the story Larry Trask, the son of the Sentinels' inventor, perished, and the Avenger Quicksilver mysteriously

disappeared; the latter's fate would be revealed in issues to come.

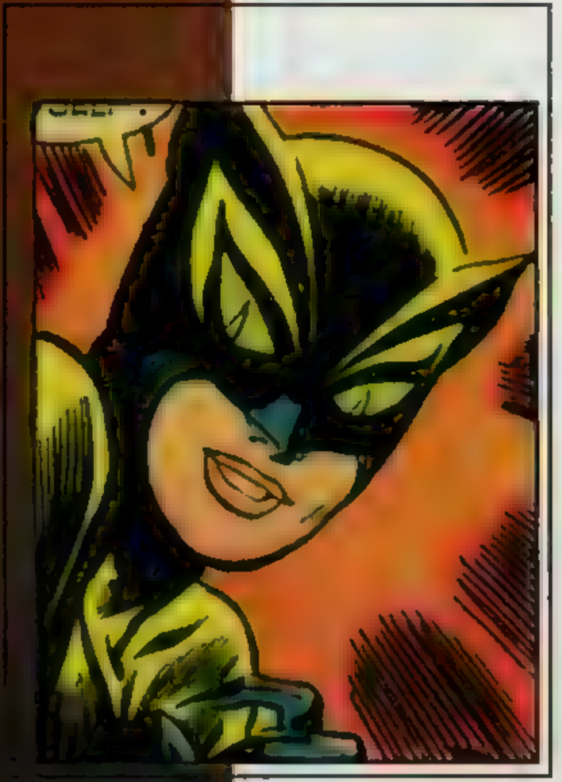
Moreover, the Avengers' former ally, Wonder Man, who they believed had died years before, turned up, still seemingly dead but his body strangely still in perfect condition, in the hands of his criminal brother, the Grim Reaper.

What truly made AVENGERS #102-104 a harbinger of Marvel's future was the fact that Roy Thomas plotted the story with the help of a new Marvel staffer who had already that year collaborated with writer Archie Goodwin on INCREDIBLE HULK #148. His name was Chris Claremont, and in three more years he would be assigned the now bookless X-Men, and a new era in Marvel's history would begin.

Issue #104 was Roy Thomas's last on THE AVENGERS, although he would return to the team as writer of AVENGERS WEST COAST in the 1990s. As of issue 105 the reins passed to Steve Englehart, who, on this series and others, would prove himself one of Marvel's finest writers of the 1970s.

In retrospect, another sign of the end of the Silver Age was the return of the great Golden Age artist Bill Everett for his last run on his 1939 creation, SUB-MARINER.

Before Everett's arrival there had been another turning point in the Sub-Mariner's life, as he finally located his aged human father, Captain Leonard McKenzie, who had become a forgotten near-derelict living in Boston, who, perhaps by coincidence, now resembled the longhaired amnesiac Sub-Mariner whom the Human Torch had found back in FANTASTIC FOUR #4. McKenzie was taken prisoner by Namor's enemies Llyra and Tiger Shark, and finally the old captain was cruelly slain by Tiger Shark and died in his son's arms.



Next Namor found himself allied with his enemy Doctor Doom as the Latverian monarch sought to steal the all-powerful Cosmic Cube from Modok, ruler of the subversive cabal A.I.M.. This underrated story by Gerry Conway and artist Gene Colan had its affecting moments. We discovered towards the end that Doom's main reason for seeking the Cube was not as a means of power but as a way of healing his horribly scarred face. and at the end Doom had not only come to respect and value Namor, but even had come to regard him as a friend.

With issue #50 Everett arrived as plotter and artist, collaborating turn of the great Golden Age artist Bill Everett for his last run on his 1939 creation, SUB-MARINER, with new scripter Mike Friedrich. Old-time comics fans were surely pleased to see Everett bring back Namor's leading lady from the 1940s, Betty Dean, now the middle-aged Mrs. Prentiss. Moreover, Everett also revived Namor's Golden Age nemesis Byrrah, drawing him once more in the style he used in the 1940s, enormous black eyes and all.

But Everett was not only interested in resurrecting the past but in making contributions to the future. And so in issue #50 he introduced the Sub-Mariner's high-spirited young cousin, Namorita, who turned out to be the daughter of Namora, another of Everett's Golden Age cast of characters. Everett's Namorita was feisty but endearingly cute, only recently turned a teenager; she had not yet become the more mature adventurer familiar in the 1990s as a member of the New Warriors. Looking at Everett's original drawings of her, it's hard to believe that young Namorita, who has since become the blue-skinned Kymaera, celebrates her twenty-fifth anniversary this year.

In our next installment we shall return to 1972 to see how Marvel's new guard launched the company in brand new directions.

—Peter Sanderson

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MARVEL VISION PREVIEW

COMING IN JUNE...

AMALGAM COMICS

ONE NAME. ONE UNIVERSE. ONE MORE TIME.

LOBO THE DUCK #1

Frag 'n feathered fury abounds as the main mallard hunts down the murderer of Spider-Boy, Super Soldier and Dark Claw!

THORION OF THE NEW ASGODS #1

Can good prevail in the Badlands? Thorion, greatest of all the Asgods, fights to survive in battle against his brother, L'ok D'saad, while Thanoseid waits in the wings!

Based on Dark Claw: the Animated Series! Dark Claw collides with Lady Talia, daughter of the late Ra's A-Pocalypse!

THE DARK CLAW ADVENTURES #1

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AMALGAM COMICS

AMALGAM

ONE NAME. ONE UNIVERSE. ONE MORE TIME.

CHALLENGERS OF THE FANTASTIC #1

Sue "Ace" Storm! Reed "Prof" Richards! Johnny "Red" Storm! Ben "Rocky" Grimm! Living on borrowed time, each will solve the greatest mysteries of the world before their time, and the world's itself, runs out.

GENERATION HEX #1

In the town called Humanity, the Malforms, those known years after as mutants, weren't welcome. But some escaped the reservation "prisons" created for them in the new frontier and lived as outlaws to the townsfolk that hated and feared them.

When engineerer/pilot Hal Stark was mortally wounded, he created a life-sustaining armor for himself powered by the lantern-like battery found in an alien ship. He still fights today to protect the Earth from enemies not of this world.

IRON LANTERN #1

DON'T MISS THESE 9 SURE-FIRE CLASSICS ON SALE IN APRIL!

• SPIDER-BOY TEAM-UP • THE EXCITING X-PATROL • SUPER-SOLDIER: MAN OF WAR • THORION OF THE NEW ASGODS • JLX UNLEASHED • LOBO THE DUCK • BAT-THING • MAGNETIC MEN FEATURING MAGNETO • THE DARK CLAW ADVENTURES •

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ALPHA FLIGHT: IN THE BEGINNING...

STEVE SEAGLE/ANTHONY WINN

A FLASHBACK SPECIAL! IN THE EARLY DAYS OF DEPARTMENT H, ENGINEER JAMES HUDSON WORKED FEVERISHLY TO COMPLETE HIS DREAM PROJECT: WEAPON ALPHA, AN ULTRA HIGH-TECH COMBAT SUIT! BUT HUDSON'S SHINING HOPE IS SOON CORRUPTED BY FORCES THAT WILL EVENTUALLY RISE TO DESTROY HIM! THIS 32-PAGE ONE-SHOT, FEATURES A CAMEO BY WOLVERINE LEADS INTO THE UPCOMING DEBUT OF THE NEW, ONGOING ALPHA FLIGHT SERIES!

DAREDEVIL MINUS 1

JOE KELLY/GENE COLAN

FLASHBACK! IN THIS PREVIOUSLY UNTOLD TALE, "BATTLIN'" JACK MURDOCK HANGS UP THE BOXING GLOVES TO TAKE HIS BLIND SON MATT TO THE IVY COVERED WALLS OF ACADEMIA! THERE HE DISCOVERS SOMETHING THAT HE NEVER EXPECTED!

FANTASTIC FOUR NO.9

JIM LEE & BRANDON CHOI/BRETT BOOTH/TOM MCWEENEY

CONCLUDING A TWO-PART SAGA STARRING THE ENIGMATIC INHUMANS! HIGH IN THE SNOWY HIMALAYAS, THE SECRETS OF THE INHUMANS ARE REVEALED TO THE FANTASTIC FOUR!

KA-ZAR NO.3

MARK WAID/ANDY KUBERT/JESSE DELPERDANG

IS THE SON OF KA-ZAR AND SHANNA DEAD?! THE LORD OF THE SAVAGE LAND AND THE SHE-DEVIL RACE AGAINST TIME TO FIND OUT! PLUS: THE IDENTITY OF GREGOR'S MYSTERIOUS EMPLOYER-EXPOSED!

UNCANNY ORIGINS NO.11

JOHN DOKES/PABLO RAIMONDI/AL MILGROM

STARRING LUKE CAGE! JUST IN TIME FOR HEROES FOR HIRE #1 COMES THE FULL LOWDOWN ON LUKE CAGE! SEE: THE BIZARRE EXPERIMENT THAT GRANTED CAGE STEEL-HARD SKIN! WATCH: CAGE BUST HEADS ON A CRAZED MISSION OF REVENGE!

AVENGERS MINUS 1

JEPH LOEB & ROB LIEFELD/IAN CHURCHILL/JON SIBAL

FLASHBACK! EVER WONDER WHAT THE AVENGERS WERE LIKE BEFORE CAPTAIN AMERICA JOINED THE TEAM? THIS ISSUE UNCOVERS THE SECRETS OF THE SCARLET WITCH, HELLCAT, THE SWORDSMAN AND HAWKEYE!

GHOST RIDER MINUS 1

IVAN VELEZ JR./JAVIAR SALTARES

FLASHBACK! MEET THE WOMAN BEHIND IT ALL: THE MYSTERIOUS MOTHER OF DAN KETCH AND JOHN BLAZE AND WHO ALSO HAPPENED TO BE THE PREVIOUS SPIRIT OF VENGEANCE! LEARN THE SECRETS BEHIND THE ORIGINS OF BOTH GHOST RIDERS! **FEATURING ART BY THE PENCILER WHO LAUNCHED THE SECOND RUN OF GHOST RIDER, JAVIAR SALTARES!**

JOURNEY INTO MYSTERY MINUS 1

TOM DEFALCO/ED BENES

FLASHBACK! IT'S A SPECIAL "TALES OF ASGARD" STARRING ODIN, LADY SIF, BALDER THE BRAVE AND THE WARRIORS THREE! WITNESS ODIN'S FIRST CONFRONTATION WITH SETH, THE SERPENT-GOD OF DEATH!PLUS: APPEARANCES BY LOKI, NURSE JANE FOSTER AND A PRE-THOR DR. DONALD BLAKE!

KA-ZAR: SIBLING RIVALRY

MARK WAID & TODD DEZAGO/JOHN CASSIDY

A FLASHBACK SPECIAL! LEARN EVERYTHING YOU EVER WANTED TO KNOW ABOUT KA-ZAR'S EARLY JUNGLE DAYS! THE BEANS ARE SPILLED ON KEVIN PLUNDER'S FAMILY, INCLUDING HIS SNOT-NOSED BROTHER, PARNIVAL! THIS 32-PAGE ONE-SHOT TIES RIGHT INTO KA-ZAR #3!

MARVEL ADVENTURES NO.4

STARRING THE HULK

RALPH MACCHIO/BEN HERRERA/ARMANDO DURRUTHY

GUEST-STARRING THE BROTHERHOOD OF EVIL MUTANTS! IT'S A SAVAGE SLUGFEST AS THE GREEN-SKINNED GOLIATH TAKES ON THE MUTANT MISCREANTS: AVALANCHE, PYRO AND THE BLOB! THEY'VE GIVEN THE X-MEN QUITE A FIGHT, NOW THEY'RE GANGING UP ON THE HULK!

SILVER SURFER '97

J.M. DEMATTEIS/VAL SEMEIKS/KLAUS JANSON

FROM *AMAZING SPIDER-MAN* COMES THE NEVER-BEFORE-REVEALED REAL SCRIER! A VILLAIN POSSIBLY MORE POWERFUL THAN APOCALYPSE AND HE'S MADE A DEAL WITH THE SILVER SURFER! WHAT IS THAT DREADFUL TASK? FIND OUT IN THIS 48-PAGE ONE-SHOT!

HEROES FOR HIRE NO.1

ROGER STERN & JOHN OSTRANDER/PASCUAL FERRY

A CONSTANTLY MUTATING, ALWAYS SURPRISING SUPER-TEAM! WITH THE AVENGERS AND THE FANTASTIC FOUR MISSING AND WITH UPSTART GROUPS LIKE THE THUNDERBOLTS SPROUTING UP, THE MARTIAL ARTS HERO KNOWN AS IRON FIST TAKES IT UPON HIMSELF TO FORM A NEW FORCE OF SUPER-POWERED WARRIORS! WITH EACH IMPOSSIBLE MISSION, HEROES FOR HIRE WILL FEATURE A CORE GROUP OF AGENTS JOINED BY A ROTATING CAST OF SPECIAL GUEST-STARS, EXPLORING ALL CORNERS OF THE MARVEL UNIVERSE!

INCREDIBLE HULK MINUS 1

PETER DAVID/ADAM KUBERT/MARK FARMER

FLASHBACK! THE GREEN GOLIATH IS SHOWN HIS PAST-A PAST THAT HOLDS BRUCE BANNER RESPONSIBLE FOR THE DEATH OF HIS ABUSIVE FATHER! WAS THIS THE TURNING POINT THAT LED TO THE CREATION OF THE PERSONA THAT WOULD EVENTUALLY RAGE TO LIFE AS THE RAMPAGING HULK? IT'S A NEW TWIST TO HULK CONTINUITY THAT FANS OF THE JADE GIANT JUST CAN'T MISS!

IRON MAN NO.9

JIM LEE & SCOTT LOBDELL/RYAN BENJAMIN/SALEEM CRAWFORD

DEFEATED BY REBEL, IRON MAN IS BROUGHT BEFORE THE MALIFICENT MANDARIN! THE ONLY ONE WHO CAN SAVE HIM IS BRUCE BANNER, BUT BRUCE HAS PROBLEMS OF HIS OWN IN THE FORM OF HIS ALTER EGO, THE RAMPAGING HULK!

THUNDERBOLTS NO.4

KURT BUSIEK/MARK BAGLEY/VINCE RUSSELL

INTRODUCING JOLT! SHE'S YOUNG, SHE'S SPUNKY, SHE'S HEROIC AND SHE'S THE NEWEST MEMBER OF THE THUNDERBOLTS-WHETHER THEY LIKE IT OR NOT! HOW CAN CITIZEN V AND CREW KEEP THEIR SHOCKING SECRET FROM HER? MEANWHILE, THE T-BOLTS MUST STOP ARNIM ZOLA, THE BIO-FANATIC, WHO PLANS TO TURN THE DREGS OF MANHATTAN INTO GENETICALLY AUGMENTED SLAVES!

CONAN NO.1 (OF 3)

ROLAND GREEN/CLAUDIO CASTELLINI

KNOW, THAT BETWEEN THE YEARS WHEN THE OCEANS DRANK ATLANTIS AND THE GLEAMING CITIES, AND THE YEARS OF THE RISE OF THE SONS OF ARYAS, THERE WAS AN AGE UNDREAMED OF, WHEN SHINING KINGDOMS LAY SPREAD ACROSS THE WORLD LIKE BLUE MANTLES BENEATH THE STARS. HITHER CAME CONAN THE CIMMERIAN, BLACK-HAIRED, SULLEN-EYED, SWORD IN HAND, A THIEF, A REAVER, A SLAYER, WITH GIGANTIC MELANCHOLIES AND GIGANTIC MIRTH, TO TREAD THE JEWELED THRONES OF THE EARTH UNDER HIS SANDLED FEET. (TRANSLATION: CONAN CAME. CONAN SAW. CONAN KICKED BOOTY!)

CAPTAIN AMERICA NO.9

JEPH LOEB & ROB LIEFELD/STEPHEN PLATT

PART 2 OF A 3-PART TALE SET IN CAP'S PATRIOTIC PAST! BLAST BACK TO OL' WWII, AND WITNESS THE TITANIC TEAM-UP BETWEEN THE SUPER SOLDIER HIMSELF AND NICK FURY AND HIS HOWLING COMMANDOS! WHAT IS THE SINISTER NAZI CONSPIRACY THAT OUR HEROES MUST STOP, AND HOW IS IT TIED TO A MYSTERIOUS ALIEN LANDING?!

ELEKTRA MINUS 1

peter milligan/mike deodato jr./deodato studios

FLASHBACK! BE A FLY ON THE WALL AS A GIRL NAMED ELEKTRA MEETS THE MYSTERY MAN KNOWN AS STICK FOR THE FIRST TIME! IT'S A MEETING THAT DELIVERS SHOCKING REVELATIONS ABOUT THEIR PRESENT RELATIONSHIP!

MARVEL VISION NO.20

THIS FULL-COLOR, 64-PAGE, COMIC-SIZED MAGAZINE FEATURES ARTICLES ON UPCOMING PROJECTS, INTERVIEWS WITH CREATORS AND MORE COOL STUFF THAN THE HULK COULD SMASH!

SILVER SURFER MINUS 1

J.M. DEMATTEIS/RON GARNEY/BOB WIACEK

FLASHBACK! PRESENTING FOR THE FIRST TIME EVER: THE SILVER SURFER'S FIRST CONTACT WITH THE HUMAN RACE! IN THIS FLASHBACKS EPISODE, THE SURFER, STILL GALACTUS'S HERALD, ENCOUNTERS AN ALIEN RACE CALLED "THE OTHER" A RACE WHO'VE JUST ABDUCTED A WOMAN FROM EARTH! HOW WILL THIS ENCOUNTER EVENTUALLY LEAD TO NORRIN RADD'S FATEFUL DECISION TO DEFY HIS MASTER?

THUNDERBOLTS: DISTANT RUMBLINGS

KURT BUSIEK/STEVE EPTING

A FLASHBACK SPECIAL! RETURN TO THE EARLY LIFE THE MAN NOW KNOWN AS CITIZEN V AND SEE THE FORCES WHICH SHAPED HIS CAREER! PLUS: LEARN THE FINAL FATE OF THE GOLDEN AGE CITIZEN V! ALL THIS AND MORE IS YOURS IN THIS 32-PAGE ONE-SHOT!

ON SALE MAY 7

THE SENSATIONAL SPIDER-MAN MINUS 1

TODD DEZAGO/MIKE WIERINGO/RICHARD CASE

FLASHBACK! YOUNG PETER PARKER AND HIS UNCLE BEN GO ON A LITTLE FISHING TRIP WHERE THEY CATCH MORE THAN DINNER! IT'S TERRIFYING TROUBLE APLENTY WHEN THEY HAUL IN THE MOST FEARSOME MONSTERS OF THE PRE-SUPER HERO MARVEL UNIVERSE...OR DO THEY?!

ON SALE MAY 14

THE AMAZING SPIDER-MAN MINUS 1

TOM DEFALCO/JOE BENNETT/BUD LAROSA

FLASHBACK! PETER, UNCLE BEN AND AUNT MAY ARE TOGETHER AGAIN IN QUIET FOREST HILLS, NEW YORK. BUT THAT PEACE IS SHATTERED AS WILSON FISK, THE FLEDGLING KINGPIN, LAYS THE FOUNDATION FOR HIS CRIMINAL EMPIRE. GUEST-STARRING PHIL SHELDON (OF MARVELS FAME) AND THE ORIGINAL ROSE!

UNTOLD TALES OF SPIDER-MAN MINUS 1

ROGER STERN/JOHN ROMITA SR.

FLASHBACK! SUPER SPIDER-SCRIBE ROGER STERN AND THE LEGENDARY "JAZZY" JOHN ROMITA SR. UNITE TO TELL A TALE OF PETER'S PARENTS, RICHARD AND MARY PARKER, AGENTS OF S.H.I.E.L.D.! IN THE EXOTIC LOCALES OF THE RIVIERA AND BOMBAY, THE PARKERS RISK THE WRATH OF THE SUPREME HOODED ONE TO SAVE THE LIFE OF A TRAPPED AND FAMILIAR AGENT! PLUS: A L'IL PETEY BACK-UP BY FRED HEMBECK!

ON SALE MAY 21

PETER PARKER, SPIDER-MAN MINUS 1

HOWARD MACKIE/JOHN ROMITA JR./SCOTT HANNA

FLASHBACK! LAW AGENTS GEORGE AND ARTHUR STACY TEAM UP TO TACKLE THE CORPORATE ESPIONAGE GAMES OF THE INDUSTRIALIST NAMED NORMAN OSBORN!

VENOM: SEED OF DARKNESS

LEN KAMINSKI/JAMES FRY

A FLASHBACK SPECIAL! BEFORE HE BONDED TO HIS SYMBIOTE COSTUME, EDDIE BROCK WAS A HARD-LUCK REPORTER WITH A REPUTATION FOR NOT LETTING ETHICS GET THE WAY OF A STORY! NOW EDDIE'S ON THE TRAIL OF AN ALIEN CREATURE THAT THE AUTHORITIES CLAIM DOESN'T EXIST! WILL EDDIE EXPOSE A GOVERNMENT COVER-UP...OR SOMETHING EVEN MORE EXTRAORDINARY?! THE TRUTH IS IN THIS 32-PAGE ONE-SHOT!

ON SALE MAY 28

THE SPECTACULAR SPIDER-MAN MINUS 1

J.M. DEMATTEIS/LUKE ROSS/DAN GREEN

FLASHBACK! GO BEHIND THE SCENES OF YOUNG FLASH THOMPSON'S LIFE AND LEARN HOW HE BECAME THE OBNOXIOUS TEEN WE ALL CAME TO KNOW AND HATE! WHO WAS HIS LOUD-MOUTHED BULLY ROLE-MODEL SOMEONE IN HIS NEIGHBORHOOD, OR SOMEONE A LITTLE CLOSER TO HOME? THE ANSWER MAY CHANGE THE WAY YOU LOOK AT FLASH FOREVER!

UNTOLD TALES OF SPIDER-MAN '97

KURT BUSIEK/TOM LYLE

FEATURING GUEST-APPEARANCES BY JUST ABOUT THE WHOLE DANG MARVEL UNIVERSE! WHEN A RESEARCHER FOR OSBORN CHEMICALS GAINS STARTLING SUPER POWERS AND GOES ON A CRUSADE OF EVIL AS SUNDOWN, IT'S UP TO THE WEB-SLINGER TO SAVE THE DAY! PLUS: AN UNTOLD ROGUE'S GALLERY, THE FABULOUS FRED HEMBECK AND MORE! THIS 48-PAGE SPECIAL BOOK-ENDS WITH AMAZING SPIDER-MAN '97 (ON SALE IN JULY), CREATING TWO STAND-ALONE STORIES WHICH SPAN SPIDEY'S RICH CAREER!

VENOM: LICENSE TO KILL NO.2 (OF 3)

LARRY HAMA/DEREC AUCOIN

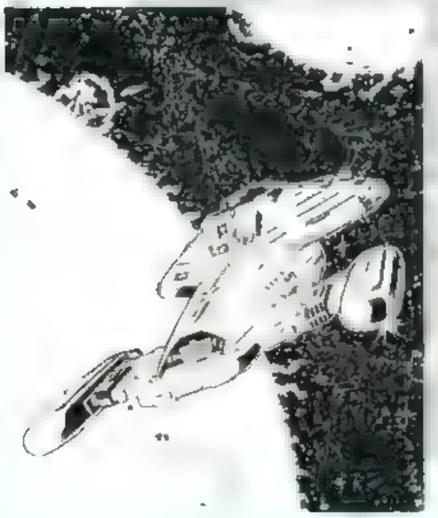
NOW WITH THE LAW ON HIS SIDE, VENOM'S BEEN UNLEASHED AGAINST DR. YES, A MADMAN WITH A BIO-HAZARDOUS TOXIN AND WORLD DOMINATION ON HIS MIND! THERE'S AN ARMY OF TERRORISTS STANDING BETWEEN EDDIE AND HIS TARGET WHICH MEANS VENOM GETS A TASTY APPETIZER BEFORE THE MAIN COURSE!

ON SALE MAY 7
HARVEY VACATION SPECIAL
VARIOUS

TAKE SOME TIME OFF WITH CASPER AND RICHIE RICH! THIS 64-PAGE, MAGAZINE-SIZED SPECIAL FEATURES TWO TALES STARRING CASPER, THE FRIENDLIEST GHOST YOU'LL KNOW, ONE STORY STARRING A CLASSIC HARVEY CHARACTER, AND ONE ADVENTURE STARRING THAT POOR LITTLE RICH BOY, RICHIE RICH! PLUS: A BOARD GAME AND A PULL-OUT POSTER!

ALSO ON SALE MAY 7
STAR TREK® PREMIERE EDITION
COLLECTOR'S SET

MARVEL AND PARAMOUNT CELEBRATE STAR TREK'S 30TH ANNIVERSARY WITH THIS SPECIAL COLLECTOR'S EDITION BOX SET! THIS HANDY COLLECTION, PERFECT FOR INTRODUCING READERS TO MARVEL'S ENTIRE LINE OF PARAMOUNT COMICS, CONTAINS STAR TREK/X-MEN, STAR TREK: DEEP SPACE NINE® #1 AND STAR TREK®: STARFLEET ACADEMY #1. PLUS: INCLUDED IN EACH SET IS A BONUS, LIMITED EDITION ART PRINT OF A ROMULAN BORG, SIGNED BY WORLD RENOWNED FANTASY ARTIST, HAJIME SORAYAMA!



STAR TREK®: VOYAGER™ NO.9
DAN ABNETT & IAN EDGINTON/TERRY PALLOT/AL MILGROM

ON A DESPERATE RESCUE MISSION, THE U.S.S. VOYAGER™ AND HER CREW BECOME TRAPPED AS VICTIMS THEMSELVES! IF THAT WASN'T ENOUGH, THERE ARE PIRATES OFF THE STARBORD! WITH ALL OF THE VOYAGER'S SYSTEMS RENDERED INOPERABLE, IT LOOKS LIKE IT'S TIME FOR SOME GOOD OLD FASHIONED HAND-TO-HAND COMBAT!

ON SALE MAY 14
DOCTOR WHO NO.252
VARIOUS

THE OFFICIAL, FULL-COLOR PHOTO MAGAZINE CELEBRATING THE MANY LIVES OF THE LEGENDARY DOCTOR WHO!

ALSO ON SALE MAY 14
STAR TREK: DEEP SPACE NINE® NO.9
MARIANO/TOM GRINDBERG/AL MILGROM

PART TWO OF THE STORY THAT PROVES THAT THE ROMULANS ARE JUST AS NASTY AS THE KLINGONS OR THE JEM'HADAR! KEIKO, KIRA, JAKE AND O'BRIEN ARE PRISONERS OF THE VILLAINOUS ROMULAN LT. NARAK AND THEIR ONLY HOPE IS CAPTAIN BEN SISKO AND JAKE'S "UNCLE," MAQUIS LEADER CAL HUDSON!

ON SALE MAY 21
STAR TREK®: STARFLEET ACADEMY™ NO.8
chris cooper/john royle/andy lanning

FEATURING THE RETURN OF CHARLIE X! OMEGA SQUAD ANSWERS A DISTRESS SIGNAL FROM A STARSHIP BUT FIND NO LIFE ON BOARD EXCEPT FOR THE MENTAL MENACE KNOWN AS CHARLIE X! CHARLIE USED HIS INCREDIBLE POWERS TO MAKE THE ELDORADO'S CREW DISAPPEAR WHAT HAVOK WILL HE WREAK ON THE CADETS?

ON SALE MAY 28
STAR TREK®: EARLY VOYAGES™ NO.6
DAN ABNETT & IAN EDGINTON/PATRICK ZIRCHER/GREG ADAMS

IT'S THE CONCLUDING CHAPTER OF "CLOAK AND DAGGER"! THE U.S.S. ENTERPRISE™ IS UNDER ATTACK BY A STARSHIP HIJACKED BY A COLONY OF PRE-ENLIGHTENMENT, REBEL VULCANS! WITH PIKE OFF-SHIP, CAN NUMBER ONE TAKE DOWN THESE EMOTIONAL, VIOLENT AND HEAVILY ARMED VULCANS?!

STAR TREK®: UNLIMITED NO.5
DAN ABNETT & IAN EDGINTON/TOM MORGAN & RON RANDALL/KEV SUTHERLAND & AL WILLIAMSON

IT'S ANOTHER 48-PAGE ISSUE FEATURING TWO SEPERATE AND COMPLETE TALES STARRING THE CREWS OF STAR TREK: THE ORIGINAL SERIES AND STAR TREK: THE NEXT GENERATION! IN THE ORIGINAL SERIES TALE, CAPTAIN KIRK AND CREW FIND THEMSELVES STRANDED ON A HOS-TILE WORLD, CAUGHT UP IN AN ALIEN EXPERIMANT THAT'S BEEN RUNNING FOR THE LAST FIVE THOUSAND YEARS! IN THE NEXT GENERATION STORY, THE WORST NIGHTMARES OF RIKER, TROI, WORF AND CRUSHER COME TRUE ON A DEATH-RIDDEN SPACE STATION!

CABLE MINUS 1
TODD DEZAGO/JAMES ROBINSON

FLASHBACK! CABLE ARRIVES IN THE TWENTIETH CENTURY! MOIRA MACTAGGERT KNEW HER RESEARCH INTO GENETIC MUTATIONS WOULD LEAD TO SHOCKING DISCOVERIES, BUT NEVER IN HER WILDEST DREAMS COULD SHE IMAGINE A BEING THE LIKES OF WHICH SHE IS ABOUT TO DISCOVER! WHO IS THE STRANGER WHO WASHES ASHORE MUIR ISLAND AND WHY DOES HE INSIST SHE BRING HIM TO CHARLES XAVIER?! FEATURING THE DEBUT OF ONGOING WRITER JAMES ROBINSON (STARMAN) AND GUEST-ART BY JOSE LADRONN (SPIDER-BOY TEAM-UP)!

THE UNCANNY X-MEN MINUS 1
SCOTT LOBDELL/JOE MADUREIRA/TIM TOWNSEND

FLASHBACK! IN THE YEARS BEFORE THE FORMATION OF THE X-MEN, THE HIGHEST ECHELONS OF THE GOVERNMENT DISCOVER THE EXISTANCE OF MUTANTS A RACE THEY FEAR THREATENS MANKIND'S SURVIVAL! THUS BEGINS THE SENTINEL PROGRAM, LEADING TO THE CONSTRUCTION OF MASTER MOLD. BUT A MALEVOLENT FORCE FROM THE FUTURE WANTS TO USE MASTER MOLD FOR ITS OWN PURPOSE AND ONLY RACHEL SUMMERS, THE MOTHER ASKANI, HAS THE POWERS TO STOP IT! WHAT CONNECTION DOES THIS CHAIN OF EVENTS HAVE TO THE LONG-FABLED "TWELVE"?

BEAST NO.3 (OF 3)
keith giffen/cedric nocon

CONCLUDING THE BOUNCING BLUE BEAST'S VERY OWN LIMITED SERIES! IT'S THE FINAL SHOWDOWN AS THE BEAST, KARMA AND CANNONBALL TAKE ON VIPER AND SPIRAL! AT STAKE ARE THE LIVES OF KARMA'S SIBLINGS AND WHAT PRICE WILL THESE TWO INNOCENTS PAY IF OUR HEROIC TRIO FAIL?!

GENERATION X MINUS 1
james robinson/chris bachalo

FLASHBACK! YEARS AGO, THE MUTANT CODENAMED BANSHEE WAS NEW YORK CITY POLICE DETECTIVE SEAN CASSIDY! WITNESS HERE HIS FIRST ENCOUNTER WITH A VERY YOUNG EMMA FROST AND THEIR CONFRONTATION WITH A BEING NOT OF THIS REALITY! AND JUST WHAT SECRET DOES THE INEXPERIENCED TELEPATH TAKE FROM CASSIDY'S MIND THAT SHE CARRIES WITH HER TODAY! JAMES ROBINSON (LEAVE IT TO CHANCE), THE TOP TEN SCRIBE THAT WIZARD CALLS "ONE OF COMICS' MOST VERSATILE WRITERS", BEGINS HIS FOUR-ISSUE RUN HERE!

X-FACTOR MINUS 1
HOWARD MACKIE/JEFF MATSUDA/ART THIBERT

FLASHBACK! WHAT SHOCKING EVENTS IN HAVOK'S PAST ARE RESPONSIBLE FOR HIS CURRENT STRONG-ARM TACTICS AND AGGRESIVE PERSONALITY? FIND OUT WHAT HAPPENDED WHEN ALEX'S POWERS FIRT MANIFESTED AND HOW THAT MOMENT SCARRED HIM FOR LIFE!

EXCALIBUR MINUS 1
BEN RAAB/SALVADOR LARROCA/SCOTT KOBLISH

FLASHBACK! BEFORE HE JOINED EXCALIBUR, EVEN BEFORE HE JOINED THE ALL-NEW, ALL-DIFFERENT X-MEN, THE SWASHBUCKLING MUTANT KNOWN AS NIGHTCRAWLER WAS A DARING YOUNG MAN ON THE FLYING TRAPEZE! JOURNEY BACK IN TIME AND JOIN KURT WAGNER, AMANDA SEFTON AND MARGALI FOR ACTION, DANGER AND ROMANCE IN THE TRAVELING CIRCUS!

WHAT IF? MINUS 1

STARRING BISHOP

BEN RAAB/ARIEL OLIVETTI

FLASHBACK! IN THIS TALE OF TIME-TOSSED TURBULENCE, BISHOP ROCKETS BACK IN TIME ONLY TO APPEAR THREE YEARS BEFORE THE X-MEN ARE FORMED! FIND OUT HOW THIS DIFFERENCE CHANGES THE WORLD OF THE MIGHTY MUTANTS!

X-MAN MINUS 1

TERRY KAVANAGH/ROGER CRUZ/BUD LAROSA

FLASHBACK! JOURNEY BACK TO THE AGE OF APOCALYPSE AND DISCOVER THE SECRETS BEHIND NATE GREY'S ORIGIN! HOW WILL MR. SINISTER USE SCOTT SUMMERS AND JEAN GREY TO GENETICALLY ENGINEER THE WORLD'S ULTIMATE MUTANT?! CLUES TO THE PAST OF THE MYSTERIOUS MUTANT ARE WAITING TO BE FOUND HERE!

X-MEN MINUS 1

SCOTT LOBDELL/CARLOS PACHECO/ ART THIBERT

FLASHBACK! IT'S A TALE OF FRIENDSHIP LOST AND A RIVALRY ESTABLISHED A TRAGEDY THAT AFFECTS THE FUTURE OF HUMAN AND MUTANTKIND FOR GENERATIONS TO COME! A NEWLY CRIPPLED CHARLES XAVIER IS CONTEMPLATING ESTABLISHING A SCHOOL FOR YOUNG MUTANTS WHILE HIS BEST FRIEND, ERIK MAGNUS LEHNSHERR, IS ABOUT TO BECOME THE WORST MUTANT MENACE OF ALL TIME! THIS IS THE CHRONICLE OF EXACTLY HOW MAGNETO WAS BORN! MEANWHILE, AN ANCIENT EVIL WATCHES THE FORMATION OF THIS CLASSIC CONFRONTATION WITH A KNOWING GLEE.

DEADPOOL MINUS 1

JOE KELLY/AARON LOPRESTI

FLASHBACK! BEFORE HE BECAME DEADPOOL, PSYCHO KILLER, HE WAS JUST WADE WILSON, PSYCHO! WANT TO KNOW WHEN LANDAU, LUCKMAN & LAKE FIRST STARTED OBSERVING WADE? BE THERE FOR THE PIVOTAL MOMENTS THAT LED TO THE CREATION OF THE FRUITCAKE WE LIKE TO CALL DEADPOOL!

WOLVERINE MINUS 1

LARRY HAMA/CARY NORD

FLASHBACK! HE'S GOT CLAWS MADE OF ADAMANTIUM AND HE KNOWS HOW TO USE 'EM! LONG BEFORE THE OL' CANUKLEHEAD BEGAN A FERAL MUTATION, LONG BEFORE HE JOINED THE X-MEN, HE WAS WEAPON X A SUPER-AGENT IN THE SERVICE OF THE CANADIAN GOVERNMENT! HERE, LOGAN AND HIS PAL JAMES HUDSON RUN INTO ONE OF THE US'S LEGENDS, A MAN IN THE PROCESS OF FORMING THE WORLD'S FOREMOST ESPIONAGE AGENCY, COLONEL NICK FURY!

X-FORCE MINUS 1

JOHN FRANCIS MOORE/ADAM POLLINA/MARK MORALES

FLASHBACK! TRAVEL BACK TO A TIME THAT PREDATES THE FORMATION OF X-FORCE, THE TIME OF JOHN PROUDSTAR, BROTHER OF WARPATH, THE LEGEND DESTINED TO BE MUTANTKIND'S FIRST MARTYR!

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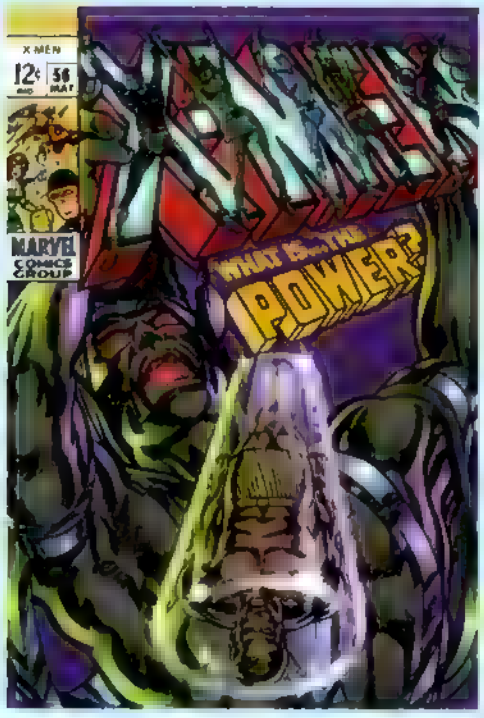

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	Spider-Man Jumbo Print - L	15.99	
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	X-Men Jumbo Print - XXL	19.99	
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